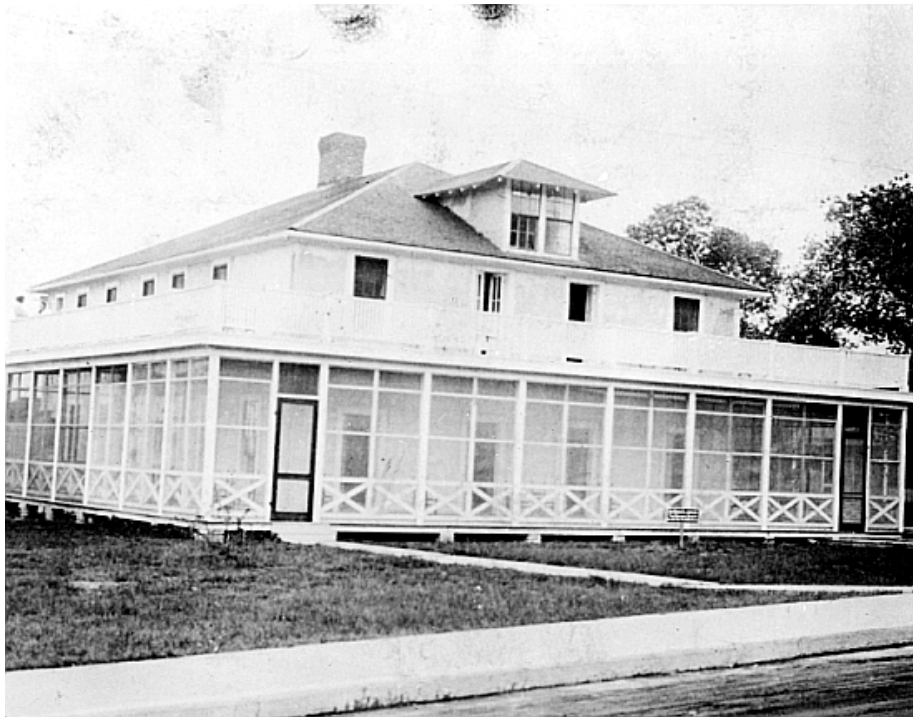


**MASTER PLAN**

**Fort Huachuca Museums**

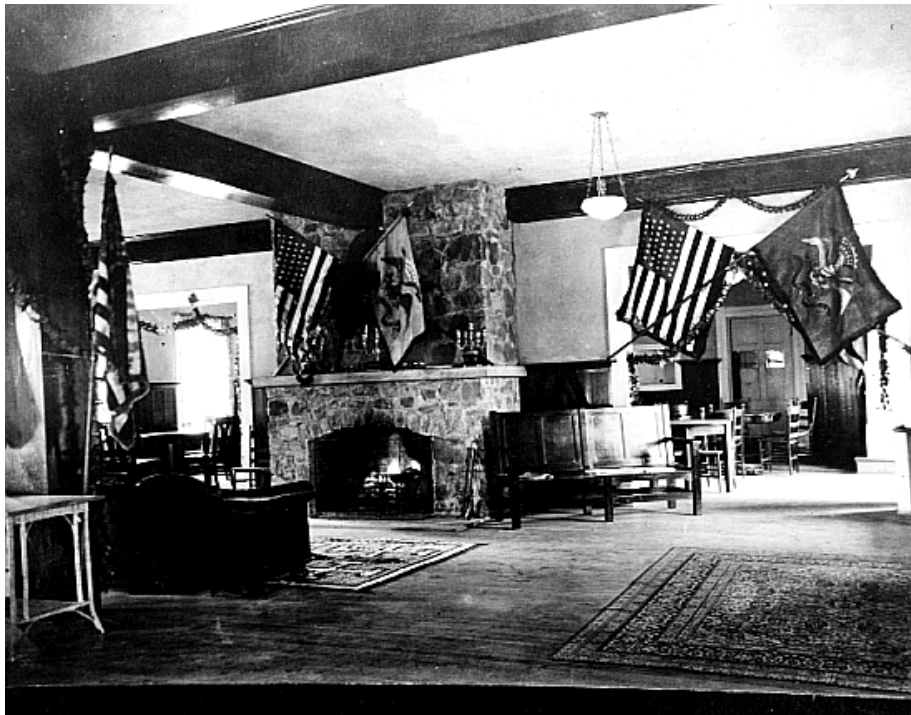
**U.S. Army Intelligence Center and Fort Huachuca  
Fort Huachuca, Arizona 85613-6000**

**This document is current as of 28 February 1999.**



*Believing that policy shapes change, we have included a number of photos in this Policy Guide that depict the Fort Huachuca Museum as it has looked since 1960. There has been considerable improvement over the years, all the result of careful planning and policy. For an idea of how the museums look in 2000, see our most recent catalog.*

*These photos, above and below, show the museum when it was an officers' club for the 10th Cavalry in the 1920s.*



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*The museum in 1951 when it housed the post headquarters.*

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*Master Sergeant Waldschmidt shows a visiting scout troop the Gatling gun that was on loan in 1965.*

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*Room 1 of the main museum in about 1971.*

## Management

## Introduction

Ideally, the Fort Huachuca Museum should be an exemplar among museums, well managed, on the forward edge of museum science. That vision is often muddled by the reality of an institution forever tottering on the brink of deaccreditation. It is a reality often considered chronic and deplored by the military manager, who, by training, expects goals to be accomplished in a discrete period of time.

Is this a reasonable expectation in museum work? Stephen E. Weil, deputy director of the Hirshhorn Museum and Sculpture Garden, Smithsonian, thinks not. In a *Museum News* (July/August 1982) article he makes this point. "The translation of goals into programs is an ongoing management task and cannot be fully accomplished within the lifetime of an institution. The most important of museum goals are basically unattainable. Short of the end of time, there is no point at which the goal of preserving any object will have been finally met. No collection of...history... can ever be brought to completion. In this respect museums differ substantially from other non-profit organizations dedicated to the achievement of... theoretically attainable goals."

Some perspective is needed. The Fort Huachuca Museum has not always been accredited. It has made remarkable progress in its first two dozen years. Growing from the hopes of a handful of historically minded men in 1959, it has matured into a professionally recognized historical museum. In reflecting on what has brought it this far, the unavoidable answer is threefold: Policies, Resources and Goals.

*The effective manager does not make many decisions. He solves generic problems through policy.* —Peter Drucker

## The Need for Policy

Policy statements provide a basis for performing recurring tasks without having to decide how it has to be done each time. If museum staffers are freed from the necessity of making repeated decisions, a great amount of time can be saved. Policy statements also provide the opportunity for staff input, negotiation and philosophic discussion.

This is the major policy document of the Fort Huachuca Museum. This guide is a compendium of policies and procedures in all phases of the museum's operations. It has been prepared for use by the museum staff, commanders, inspectors, auditors and colleagues.

One of the foremost policies of the Fort Huachuca Museum is that it be a dynamic institution, constantly undergoing a process of change and improvement. For this reason, the guide is intended to be a flexible document subject to continual revision.

The policy and procedures outlined herein are in addition to those prescribed by Army Regulations 870-5, 870-20, 190-18, and any other pertinent government regulations. In any case where a conflict is perceived between these policies and procedures and government regulations, government regulations prevail. New and changing policies promulgated by the Center of Military History, Department of the Army, are filed at Appendix A.

This compendium should be kept at each employee's desk and be reviewed periodically, at least annually. It should be read in conjunction with the following Army regulations: AR 1-100 Gifts and Donations; AR 1-33 Memorial Programs; AR 190-18 Physical Security of U.S. Army Museums; AR 210-1 Private Organizations and Department of the Army Installations; AR 340-17 Release of information and records from Army Files; AR 340-18-2 Office Management: Maintenance and Disposition of...Files; AR 690-50 Standards of Conduct for



*Local Indian culture was a major theme of early museum displays, like this 1966 case.*

DA Personnel; AR 735-11 Accounting for Lost, Damaged, and Destroyed Property; AR 870-5 Military History: Responsibilities Policies and Procedures; AR 870-15 Army Art Collection; and AR 870-20 Museums and Historical Artifacts.

Policy guides are only as effective as the staff that formulates and implements them. This guide is not intended to be for appearance only nor should it be inflexible. Its purpose is to be a desk reference, to establish professional standards and consistency in daily operations, and to explain to others how and why the Fort Huachuca Museum functions. Discussions and comments on its improvements are welcomed.

The resources of the Fort Huachuca Museum are several:

—Collection

—Human Resources, to include a paid staff of three, volunteers, contractors, donors, and the supporting workforce of Headquarters, Fort Huachuca.

—Supporting Societies. One of the most satisfying things about working at the Fort Huachuca Museum is the interaction with the Huachuca Museum Society and the MI Corps Association. They are organizations that plug the museums into community concerns while at the same channeling an untold amount of imagination and expertise in our direction. Imagination and expertise—those are ingredients that the museum will always need in abundance if it is to survive as a dynamic educational institution within Fort Huachuca and environs. The amount of expertise stored up in the residents of Sierra Vista and other adjacent communities is prodigious. The military retirement population alone has more top level executives than would be expected in cities ten times the size of Sierra Vista. Outside of Washington, D.C., our town probably has more senior leaders per capita than most places. People continue to be amazed that the museum accomplishes so much with only three people on staff. But there is more to the organization than meets the eye. Standing behind this historical institution is a vast support network of HMS members and their board of directors. There is enough management acumen and energy here to operate a dozen museums.

—Tangible Noncollection Resources: Land, plant, equipment, tools, supplies, and inventory.

—Information: Archival resources such as books, vertical files, tapes, slides, policy files, operating manuals, etc..

—High Public Regard: The sum of positive perceptions by the chain of command, staff, volunteers, visitors, museum professionals, the community and the press.

—Time: An important resource in terms of planning and achieving all that the museum must accomplish.

—Location: The museum's location on a scenic National Historic Landmark is a resource insofar as it increases the attraction for visitors and contributes to the historic atmosphere.

The Fort Huachuca Museum's basic purpose is to shape and channel the historical consciousness of its visitor. It does this more specifically by preserving and presenting our nation's heritage, especially as it applies to the Southwest and the U.S. Army's role in opening and developing this frontier. It seeks to achieve this purpose by energetically collecting and conserving articles of historic significance and by inter-

## Periodic Review

## Museum Resources Summarized



*More Indian artifacts.*

## Museum Goals



REPLY TO  
ATTENTION OF

DEPARTMENT OF THE ARMY  
THE CENTER OF MILITARY HISTORY  
WASHINGTON, DC 20005-3402



DAMH-MDP

30 April 1993

MEMORANDUM FOR Director, Fort Huachuca Museum, ATTN: ATZS-  
PTP-M, Fort Huachuca, AZ 85613-6000

SUBJECT: Museum Mission Statement

1. References:

a. Memorandum, U.S. Army Center of Military History, DAMH-MDP, 2 December 1992, SAB.

b. Memorandum, Fort Huachuca Museum, 15 December 1992, subject: Mission Statement for Fort Huachuca Museum.

2. We have reviewed the mission statement submitted in reference 1b for the Fort Huachuca Museum, and approved it, with some modifications, as follows:

The mission of the Fort Huachuca Museum is to collect, preserve, exhibit, and interpret historically significant property related to the history of Fort Huachuca and the U.S. Army in the American Southwest. As an educational institution, the museum will prepare and present educational programs for military and civilian personnel.

FOR THE CHIEF OF MILITARY HISTORY:

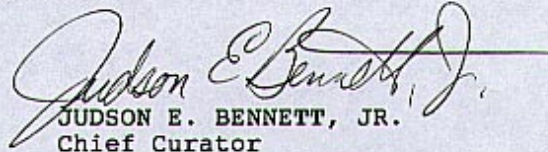
  
JUDSON E. BENNETT, JR.  
Chief Curator

Figure 1.



preting historic events through imaginative and appealing displays. If the Fort Huachuca Museum succeeds in this endeavor, it will provide a variety of educational experiences which contribute directly to the learning process of citizens of all ages, and indirectly enrich the lives of people who avail themselves of the opportunity to broaden their horizons. In so doing, the museum performs an essential public service.

In light of the museum mission, its general goals are to collect, preserve, study, interpret, educate and manage resources. Any objective that does not support one or more of these goals is improper and a waste of resources. These goals will be constantly translated into programs and achievable, concrete objectives by an ongoing planning process. In the pursuit of its goals, the Fort Huachuca Museum will keep in mind the integration of the policy and resources discussed earlier.

An official mission statement is shown in Figure 1.

Many resist long-range planning as a management theory that won't work in practice because of daily pressures and conflicting demands. But experience shows that it is an ongoing and logical process that will identify goals and objectives, produce a plan of action, demand some hard work and interaction among the chain of command, the director and the museum staff, and put in place a reliable process for facing change.

The planning process is to be driven by the museum goals of collecting, preserving, studying, interpreting, educating and managing. Under each goal, specific objectives will be delineated, each having a projected completion date and the name of the staff member responsible for the objective. As many objectives as necessary may be established. Strategies (subsets of objectives) may also be listed. The objectives will be negotiated between the Museum Director and the responsible staff member. Objectives and deadlines may be revised if unforeseen or unavoidable difficulties arise. (See museum Five-Year Plan at Appendix B.)

This process can be rewarding because it involves team participation in determining the museum's ultimate goals and involves everyone in problem-solving routines. It insures frequent communication and provides a basis for evaluation of performances. The job performance planning worksheet can be tied directly to the objectives discussed in the above paragraph and the employee can be rated on the basis of how timely and efficiently the objectives were met. Museum accomplishments are reported to the chain of command in a Monthly Museum Activities Report, which is filed in a separate folder.

The museum's basic purpose is to serve people. And, although it is not in a profit-making business, the obligation to efficiently provide a high quality product is still there. The public trust demands good museum management, maybe even more so than the profit motive. Even if the museum is only interested in working the vineyards of public edification, there surely are reasons for local business men to be interested in a well managed and attractive museum at Fort Huachuca. If only one out of three of the 90,000 out-of-town visitors who come to the museum each year spent just \$20 on food, gas or lodging in the local area, the dollar influx to the community would amount to over a half million dollars, a modest estimate of the museum's non-educational impact on the greater Huachuca area.

The Fort Huachuca Museum subscribes to the management principles elucidated in *In Search of Excellence* by Thomas J. Peters and

## Planning



*The Fort Huachuca Museum is indebted to the University of Arizona Museum which donated many of its old display cases.*

## Importance of Management

## Management Principles

Robert H. Waterman, Jr. In this book, recommended reading for all members of the staff, the authors investigated the most successful American companies in an attempt to discover what it was that they were doing right. Their findings are distilled into eight principles which are presented here.

—A bias for action; a preference for doing something—anything—rather than sending a question through cycles and cycles of analyses and committee reports.

—Staying close to the visitors; learning their preferences and catering to them.

—Autonomy and entrepreneurship—breaking the organization into small units and encouraging them to think independently and competitively.

—Productivity through people—creating in *all* employees the awareness that their best efforts are essential and that they will share in the rewards of the organization's success.

—Hands-on, value driven—insisting that staff members keep in touch with the organization's essential business.

—Stick to the knitting—remaining with the business that the outfit knows best.

—Simple form, lean staff—few administrative layers, few people at the upper levels.

—Simultaneous loose-tight properties—fostering a climate where there is dedication to the central values of the museum combined with tolerance for all employees who accept those values.

## Customer Service

It is difficult to remember a time when the Fort Huachuca Museums were not undermanned, overworked and successful. It owes its success to an ensemble performance of dedicated people who have recognized that the museum stands for certain values that transcend the interests of any one individual.

The museum's brochure bears this slogan: "Duty, Daring and Distinction in the Apache Southwest." These words have a twofold meaning. They, of course, refer to the myriad stories of individuals who have passed this way before us, those stories that the museum strives to tell. But the meaning reaches even further to include the museum staff. They too adhere to the principles of duty, daring and distinction which are the values of the Fort Huachuca Museums.

Associates in the museum are daring because they must constantly innovate if they are to create an atmosphere for learning and solve the problems that always come with the territory of doing more with less.

They are distinctive because of their focus. They do work that no one else on Fort Huachuca does. They think about a part of history that no other museum worker thinks about. Their distinct emphasis is upon the U.S. Army in the Southwest. And they interpret that story uniquely, with a style and quality that has repeatedly set the Fort Huachuca Museum apart from other like institutions.

And finally, we must address the word "duty." Partners in the Fort Huachuca Museum feel strongly their duty to the past, a duty that involves making the lessons of yesterday both accessible and trustworthy. They recognize their duty to the future, a role which is laden with the freight of educational responsibility. And finally and most importantly, they accept their duty to the customer. History can be meaningless without people to perceive it.

The values of the Fort Huachuca Museums are embodied in this simple mission statement: "Our job is to create, with duty, daring, and distinction, the highest quality museum experience, one that will im-



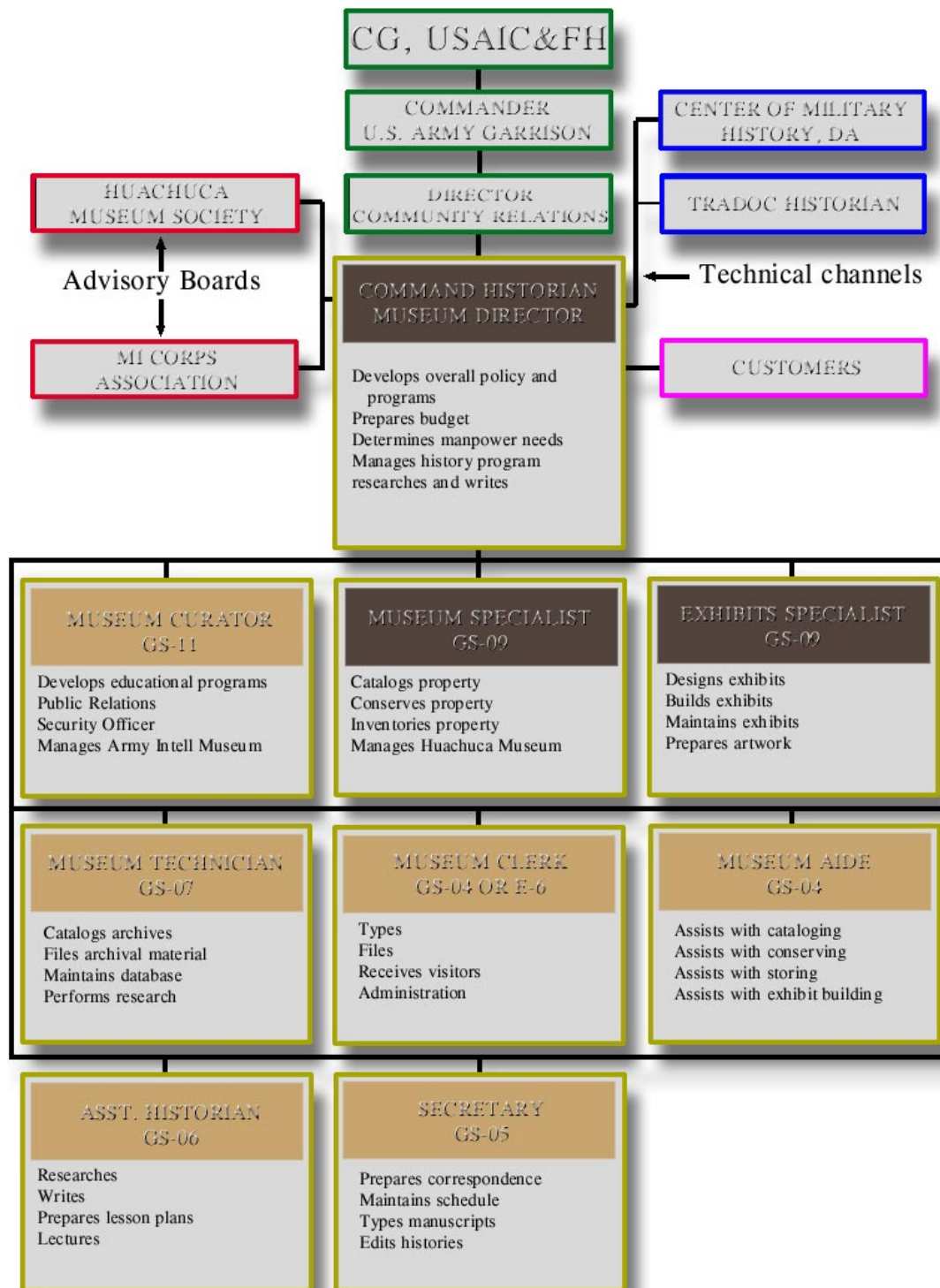


Figure 2. History Program Organization and Staffing.

prove the lives of those who use our services.” In other, even simpler words, “our job is to make people happy.”

Who are our customers? They are the thousands of soldiers and civilians from around the world, who come through our doors each year; they are those who write and call for our help; they are the highly prized men and women with whom we work at Fort Huachuca; and they are us.

We must coax these customers into the museum with the quality of what we offer. We must make them want to keep coming back by treating them with an unmistakable friendliness. Quality is a commitment to a value system and pride in our work. Our visitors are our most important concern. Our services must always exceed the customer’s expectations. A customer complaint is a golden opportunity to correct a problem and win a friend for life. It is a moment of truth. To help measure the customer’s reaction to museum objectives, a questionnaire has been developed. See Appendix D.

## **Customer Service Checklist**

To help measure if we are making the customers feel good and validating our reason for being, a customer service checklist is furnished at Appendix E. A “yes” answer is a customer turn-on. A “no” answer is a customer turn-off.

## **Official Status and Organizational Placement**

The Fort Huachuca Museum was opened in 1960 and officially registered with the Department of Army as an U.S. Army Museum on 10 April 1963. See Appendix F. It has been certified as meeting professional Army standards by the Center of Military History. See Appendix G. It is organized as the Museum Branch; Public Affairs Office; Headquarters, U.S. Army Garrison, Fort Huachuca. (See organization chart, Appendix H, and an extract from Headquarters, Fort Huachuca’s Table of Distribution and Allowances [TDA], Appendix I). The relationship of the Museum Director to his supervisors is set forth in the job description as follows: “Works under very general supervision of the Chief, Public Affairs, who is available for guidance and assistance on matters of policy and solution of problems. Works independently upon historical, museum, memorialization and traditions matters. Work is reviewed in terms of general compliance with command policy and satisfaction of results produced.” As an Army museum, it does not have a constitution or by-laws, but is governed by Army Regulation 870-20.

## **Tax Exempt Status**

The Fort Huachuca Museums are government instrumentalities and are not required to file an annual income tax return. A tax exempt status is provided in accordance with Section 501(c)(1) of the Internal Revenue Code. Donations of cash or other property by private individuals are deductible contributions. The value of time or services contributed is not deductible.

## **Inspections**

To insure the museum’s compliance with federal regulations, periodic inspections are conducted by the Army Inspector General and Internal Review Auditors, annual inspections by Physical Security teams, and quarterly by Fire Marshals. To keep on top of the myriad requirements of Army regulations, a “Self-Evaluation Checklist” has been developed. See Appendix J.

The Fort Huachuca Museum staff members are Civil Service employees. Supervisors should be aware of their responsibilities in supporting the following Department of the Army policies.

—Insure fair and impartial treatment of employees and job applicants regardless of race, color, religion, sex, age or national origin. (See HQFH's Affirmative Action Plan).

—Within limitations imposed by security requirements, keep employees fully informed of plans and policies which affect them or their positions.

—Assign, based solely on merit, employees to positions for which they are best qualified.

—Determine employee training needs on a planned basis, providing training to enhance job skills by nominating and releasing employees for on-post training; encouraging employees to make use of self-development opportunities; planning and conducting cross-training and on-the-job training and assisting employees in career development.

—Equitably compensate for all employees under established position and pay management procedures. Positions are required to be classified in accordance with governing Civil Service Commission and DA position, classification standards and directives.

—Evaluate employees performance by comparison with reasonable job requirements. Supervisors are required to discuss evaluation of performance with each employee and take necessary corrective action promptly when performance fails to meet the established standards, or when performance is superior, to make recommendation for special recognition.

—Provide safe and healthful working conditions for all employees.

—Assure employee's rights to present grievances and complaints and to join lawful organizations or associations without interference, restraint, or fear of reprisal. Efforts are made to resolve grievances at the lowest possible level.

—Encourage employees to submit suggestions and to comment on work methods and working conditions.

Qualification requirements are based on the duties and working conditions of the position to be filled. The Civilian Personnel Office, using Civil Service Standards, determines the educational and experience requirements for each position. Consideration is given to applicants solely on the basis of merit and qualification.

Each employee has a written job description detailing the scope of his/her job responsibilities. The job description is to be reviewed annually and revised as necessary by both the employee and supervisor. Current job descriptions are at Appendix K. Staff biographies are at Appendix L.

Performance requirements are recorded on DA Form 7222-1 (Senior System Civilian Evaluation Report Support Form) in two copies, communicated to the employee at the beginning of the rated period (the minimum rating period is 120 days) and reviewed periodically by the supervisor and the employee. The data is revised as needed during the rating period. (See Performance Standards at Appendix M.)

Individual Development Plans (IDPs) are prepared on DA 4969 for each employee which take into consideration present and anticipated job requirements, employee's abilities, and the future use of various types of training and development assignments to enhance performance. Current individual development plans are at Appendix N.

## Department of Army Personnel Policies



*Gas masks mounted on stained and varnished plywood. A dark walnut finish was the signature of early displays.*

## Personnel Qualifications

## Job Descriptions

## Performance Requirements

## Individual Development Plans

## **Performance Appraisals**

On a DA Form 7222 an annual performance appraisal is prepared for each employee within 45 days of the end of the rating period. When an employee is determined by the supervisor to be performing at an unsatisfactory level, the supervisor notifies the employee in writing of such unsatisfactory performance, what action must be taken to improve performance to an acceptable level, what assistance the supervisor will provide to help the employee improve their performance, and actions which may be taken to remove the employee from the position.

No significant changes to duties appearing in an employee's job description are made for a period exceeding 30 days without detailing, temporarily promoting, or permanently assigning the employee to the appropriate job by Standard Form 52 (Request for Personnel Action).

## **Conduct**

Conduct of all employees, both on and off the job, must meet accepted moral and ethical standards and reflect favorably on the Army and the Federal Government. In this regard, employees are required to read Army Regulation 600-50 (Standards of Conduct for Department of the Army Personnel) annually and be familiar with its contents. Additionally, an American Association of Museum report, Code of Ethics for Museum Workers, is abstracted at Appendix O. It reflects the standards expected at the Fort Huachuca Museum.

## **Manpower Level**

The Department of the Army Staffing Guide (DA Pamphlet 570-551) gives the manpower range of between two and six permanent, professional positions for museums. The Fort Huachuca Museum has six authorized, permanent positions (see Figure 2), and this is considered the irreducible minimum for successful museum operations.

## **Staff Training**

Specialized training in museology is necessary to attain professional standards in museum operations. The American Association of Museums, The American Association for State and Local History, regional historical and museum associations, and the Smithsonian Institution, to name some, conduct seminars and work-shops throughout the year on a variety of museum specialties. Experience with some of these training sessions has proven them to be extremely valuable. They generate new skills, enthusiasm, and professional pride. In addition, the museum library contains pertinent professional museum publications and the means of making correspondence courses available. Therefore, subject to the availability of funds, it shall be the policy of the Fort Huachuca Museum, to send each staff member to at least one specialized training session annually and otherwise to encourage reading programs, available Army classes, and correspondence courses. Staff training is reflected in Individual Development Plans at Appendix N.

## **Volunteer Program**

The museum will enlist the services of the Huachuca Museum Society to help develop and operate the volunteer program. The Museum Director will take such actions as are necessary and appropriate to develop meaningful opportunities for volunteers involved in its programs and to improve public services. He or she will take such actions as are necessary to insure that volunteers and paid staff understand their respective duties and responsibilities, their relationships to each other, and their respective roles in fulfilling museum objectives. The director will strive to provide a receptive climate for volunteers and recognize those volunteers who have rendered exceptional service. It shall also be the responsibility of the director to develop written rules governing the selection, training, utilization and supervision of volunteers. He or she will be aided by the volunteer coordinator, a member of the Huachuca

Museum Society, who will be responsible for the day-to-day operation of the volunteer program. The responsibilities of the volunteer coordinator and the volunteer are spelled out in the written agreement signed by both at the time of application. (See Appendix P.)

A volunteer professional is expected to work at a specific job, over a period of time, on a regular schedule. Position descriptions for volunteers are at Appendix Q. He or she must work alongside paid employees to reach the museum's goals. In return, the volunteer professional should be able to count on certain things from the museum: A clear explanation of its goals; some basic information about its plans and projects; training; regular supervision; frequent evaluation leading to recognition; working conditions equal to those enjoyed by paid employees doing similar work; and job references at the time of departure. Volunteers are used in accordance with 10 USC 1588 and CMH DA policy; they are not allowed access to the collection.

The Museum Director advises the Huachuca Museum Society and the MI Corps Association, private organizations, of the requirements of AR 210-1 (Private Organizations on Department of the Army Installations).

Appropriated Fund employees of the museum will not, as an official duty, be assigned to, or work for, private societies.

The operation of the museum gift shop conforms to DA policy guidance, that is, the items sold must be related to the area of the museum's interest or to military history. No items are sold that are artifacts or which could be considered in poor taste or offensive. Proceeds must be primarily for the support of the museum.

All museum personnel who are members or participate in private organizations do so as *private individuals*, not as official representatives of the U.S. government or Fort Huachuca.

The constitution and by-laws of the various museum societies are at Appendix R.

The standard work week for civilian employees of the museum is 7:30 a.m. to 4:15 p.m., Monday through Friday, with a designated 45-minute lunch break. No overtime or compensatory time is authorized without written permission. Employees will vacate the premises at 4:15 p.m. each day.

Because of the mission of the museum depends upon accessibility by the general public, its operating hours include both Saturday, Sunday and federal holidays. Attendance during these times is far greater than on weekdays, justifying those hours of operation. An irregular tour of duty has been approved which will require two employees to work on the weekend. The weekend duty will be shared on a rotational basis with the employees being notified at least 30 days in advance of his or her assigned week-end duty. The employees working on the weekend will have an irregular tour of duty as follows:

Tuesday through Saturday, 7:30 a.m. to 4:15 p.m.

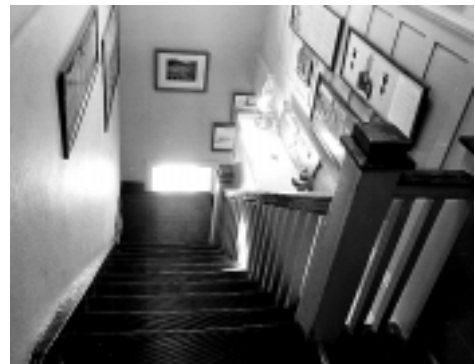
Sunday through Thursday, 7:30 a.m. to 4:15 p.m.

The Monday before the weekend duty and the Friday following are to be regular days off. Sunday premium pay will apply for the Sunday worked.

When overtime is authorized, a separate duty roster will rotate the holiday duty among the staff. Holiday premium pay, which amounts to double time, will apply when the overtime is authorized. No compensatory time will be given for holidays.

## Huachuca Museum Societies

## Tour of Duty



*The staircase in 1963 with a display about Foster Field.*

All hours of work and leave will be recorded by the Time and Attendance clerk on a daily basis. HQFH Regulation 37-7 will be complied with in all matters relating to Time and Attendance reporting.

## Reporting Accidents and Personal Injury

In the event any museum employee is injured during the performance of duties, necessary first aid will be accomplished and the employee will be sent to the Occupational Health Nurse, Building 70219, or, in the case of an emergency, to the Emergency Room, Raymond W. Bliss Army Hospital. A DA Form 1051, Record of Injury, will be filled out. The supervisor will make four copies of CA Form 16, Request for Examination and/or Treatment, with part A filled out completely, and Fort Huachuca Form 1222. The CA-16 (in triplicate) and FH-1222 should accompany the employee to the Emergency Room, Raymond W. Bliss Army Hospital. If an emergency, complete forms after employee has been taken for medical treatment and deliver to attending physician within 72 hours. Supervisor and employee will make two copies of Form CA 1 and 2, Official Supervisor's Report of Injury or Occupational Disease, filling out completely both sides. These will be sent directly to ASQH-CP-S, within 48 hours. To get an update on these procedures, call Personnel Workman's Compensation Office, extensions 3-3524 or 3-5357.

## Finances and Budgeting

The Fort Huachuca Museum is financed in the following two ways:

—The bulk of the support comes from appropriated (By Congress) federal funds. These pay salaries, some operating expenses and maintenance.

—Private funds are gathered for the museum by the Huachuca Museum Society or the MI Corps Association, private organizations authorized to operate on Fort Huachuca under the auspices of Army Regulation 210-1. They are comprised wholly of volunteers who receive no remuneration for their services and who are dedicated to preserving the proud history of the U.S. Army in the American Southwest and the traditions of the MI Corps. They generate funds to support the museum through fund drives, special projects and by operating a gift shop and donation boxes within the museum. Their profits are held for appropriate museum use and often pay for small day-to-day purchases when appropriated funds or government supplies are not readily available.

The fiscal policy of the museum is to maintain an uncompromising standard of excellence at the lowest possible cost. It is important to recognize the need for economy in times of austerity especially in view of the low priority afforded by Department of Defense to museums. This can be accomplished by dependence on a self-help program and careful budgeting and planning. It is the policy of the museum to budget accurately rather than to exaggerate estimates. When appropriated funds are fully committed, private funds will be used.

The museum director will prepare annual budgets, contingency plans, and keep tabs on the status of museum funds. (See budgeting tips at Appendix S.) All budget items will be assigned a priority, with each item having an impact statement to justify the expenditure of funds. The priorities for funding are:

—Personnel: Salaries, benefits, travel, training.

—Conservation of the Collection: Supplies, Equipment, contract services.

—Collections Management and Acquisitions: References, transportation, artifact purchase.

—Exhibits: Supplies, equipment, contract exhibitions and support.



*Two University of Arizona cases labeled "Cavalry" and "Swords."*



- Educational Programs: Reference books, reproduction materials, audio-visual supplies and equipment, library materials.
- Publications: Printing and distribution.
- Station Property: Office supplies and equipment.
- Administration: Maintenance contracts, rental equipment, telephone service.

Physical facilities and grounds are the property of the government (Department of the Army). They consist of Building 41401, the main museum (6,206 square feet); Building 41305, the museum annex (6,084 sq. ft.); and Building 41411, the U.S. Army Intelligence Museum (6,644 sq. ft.). Building space totals 18,934 square feet. The museum is part of a national landmark site and is subject to all of the provisions of the Historic Preservation Act. See map of Fort Huachuca at Appendix T.

As an historic building (originally built in 1892 as quarters for bachelor officers) with a commanding view of the old post, the main museum building provides an ideal setting for the exhibits it houses. It is accessible to the public, has adequate parking, restroom facilities and a gift shop. The museum grounds are patrolled nightly by post security police.

The accessibility of the museum's programs to the handicapped in each disability category (speech, hearing, visual and orthopedic impairments, cerebral palsy, epilepsy, muscular dystrophy, multiple sclerosis, cancer, diabetes, heart disease, mental retardation, emotional illness, and specific learning disabilities) is generally good. These next few paragraphs constitute the self-evaluation statement required by Section 504 of the Rehabilitation Act of 1973.

The largest negative factor is the inaccessibility of the upstairs displays in building 41401, displays which account for one-third of the total museum displays, to persons confined to wheelchairs. Two solutions to the problem have been investigated—a wheelchair lift on the only stairway and an outdoor elevator. The first proved impossible to design because of the narrowness of the staircase and a 90 degree turn halfway up. The second proposal to build an outdoor elevator was determined to be inconsistent with the goals of the Historic Preservation Act. The building is part of the National Historic Landmark site and an outdoor elevator, no matter how disguised, would detract from the integrity of the building. A video tape presentation of the upstairs displays has been produced so that visitors that cannot climb the stairs can see what is on display on the second floor. Other conveniences have been installed for wheelchair visitors. Concrete ramps eliminated old steps so that access from the handicapped parking spaces is facilitated. Handrails have been installed in public restrooms. Paper cups are available at drinking fountains.

For sightless visitors, tape-recorded tours are always available and most of the time a staff member is ready to conduct a hands-on, guided tour of selected, non-sensitive items within the collection. Because 99 percent of the programs are visual, hearing impaired or other disability categories have full access. Special tours can be arranged for specific learning disabilities. The person responsible for the self-evaluation document is James P. Finley, Director, Fort Huachuca Museum, ATTN: ATZS-PAM, Fort Huachuca, AZ, 85613 (Tele: [602] 533-3638).

## Physical Facilities

## Accessibility to Handicapped



*Some more University of Arizona cases marked simply "U.S. Army."*

## Participation in Community Activities

Recognizing that support is a mutual undertaking, the museum will participate in community activities by providing displays, expertise and manpower when these things are available and participation does not interfere with museum operations. The museum will not lend its resources to commercial activities, as doing so would leave the government open to charges of favoritism. A museum "Outreach Program File" is at Appendix U.

## Publicity

Rapport should be maintained at all times with the local and state press. Press releases should be generated by the museum and distributed by the Public Affairs Office, to include national distribution. All museum news releases and interviews with the press will be cleared through the Public Affairs Office.

## Mission Statement

(See also goals page 3.) HQFH Regulation 10-1, Organization and Functions, states the mission of the museum as follows: "Operates an Army museum for the morale and spirit of Army personnel, to provide training in the history and traditions of the Army, and to acquaint the

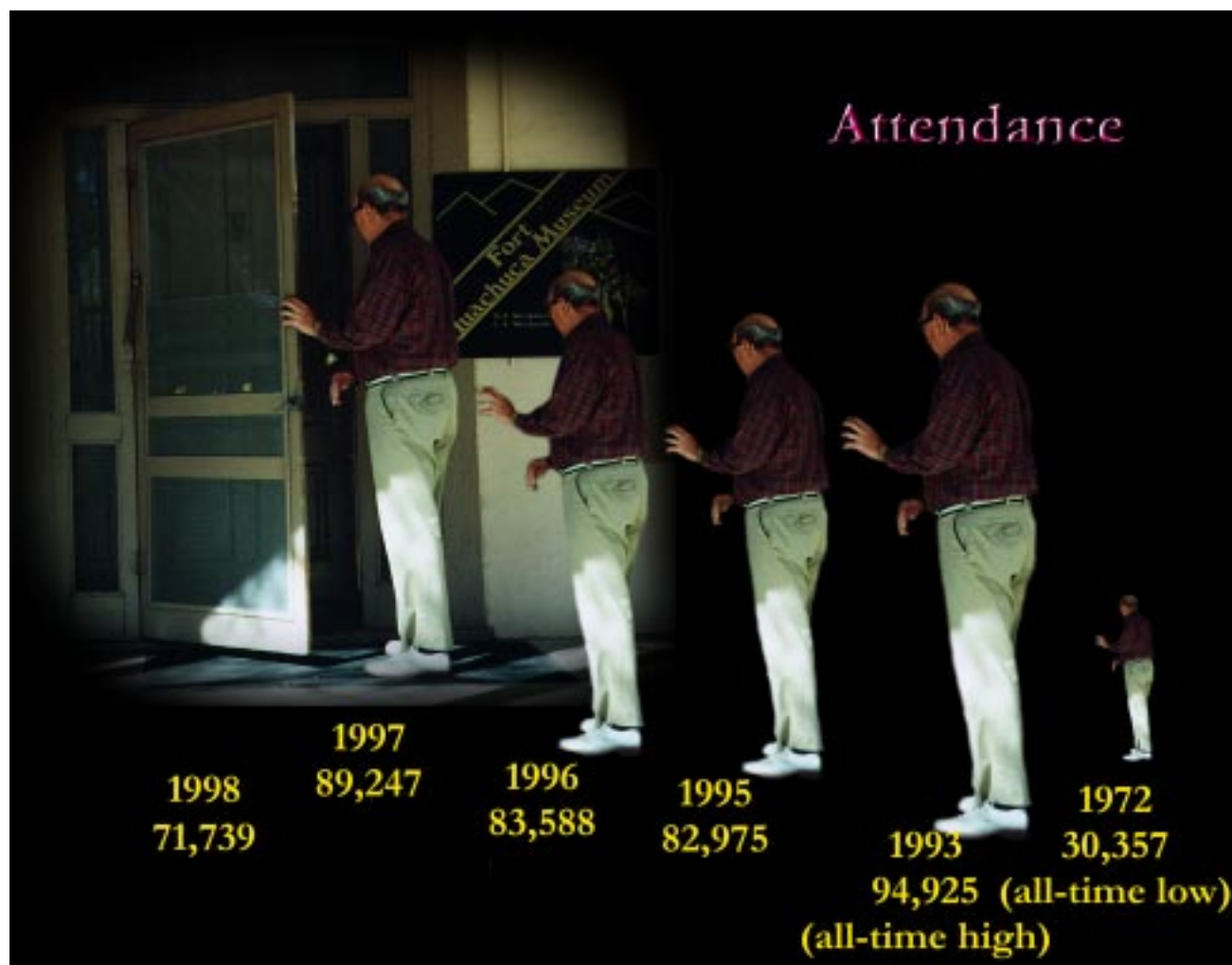


Figure 3. Attendance.

public with the history and accomplishments of the Army in the Southwest. The Fort Huachuca Museum is responsible for:

- Collecting, identifying and cataloging items for the museum.
- Planning the museum collection and exhibits so that they are a meaningful source of information for intended users.
- Restoring and preserving items in the museum collection.
- Providing educational services such as informational pamphlets, lectures and tours.
- Serving as a consultant for the preservation of historical monuments and sites on the installation.
- Maintaining a comprehensive military/southwestern history reference base for use by museum staff and the Post Historian.
- Administering the post historical program to include preparing the Annual Historical Review.
- Planning and formulating policy for museum management and growth.
- Promoting museum programs through the media and by participating in appropriate civic organizations.”

Stated in another way: The Fort Huachuca Museum holds as its objective the preservation and presentation of our nation’s heritage, especially as it applies to Arizona and the U.S. Army’s role in opening and developing this frontier. It seeks to achieve this goal by energetically collecting and conserving articles of historic significance and by interpreting historic events through imaginative and appealing displays. If the Fort Huachuca Museum succeeds in this endeavor, it will provide a variety of educational experiences which contribute directly to the learning process of citizens of all ages, and indirectly enrich the lives of people who avail themselves of the opportunity to broaden their horizons.

In 1982 the Fort Huachuca Museum opened a new gallery in Building 41305 known as the Museum Annex. This capped a ten-year fund drive and realized plans for expansion. Then, in 1995, a building was acquired for a U.S. Army Intelligence Museum. Future expansion will depend upon the availability of buildings in the historic Old Post area. As they become available, new galleries will be installed, along with administrative space. The museum will also continue to expand qualitatively, emphasizing changing displays, traveling exhibits, educational programs and publications.

A chart of museum attendance is at Figure 3. Prior to May 1987, figures were arrived at by counting those who signed the guest register and multiplying by three. The factor of three was arrived at after a long period of observing visitor sign-in patterns. After May 1987, electronic counters were installed. The figures registered by the counters at the end of the month are divided by two and then 200 is subtracted from the museum annex total and 100 from the main museum total to account for the coming and going of the staff.

The Museum Director/ Historian maintains memorialization files. The Museum Director/Historian is consulted on all historic preservation activities, plans and projects.

An annual Historical Review is prepared for the U.S. Army Intelligence Center and Fort Huachuca, covering each calendar year and submitted in two copies to the next higher headquarters by 31 May each year. One copy is sent to the Center of Military History and one



*This Army spring wagon was the centerpiece of Room 13.*

## Plans for Future Expansion

## Attendance Figures

## Historian

is permanently retained in files.

## Museum Supply

The museum's mission necessitates certain supplies and equipment in order for it to function. The acquisition and accountability for these materials is the responsibility of the director, who serves as the principal hand-receipt holder for all installation property. Each staff member is responsible for the proper use and accountability of the materiel that has been entrusted into his or her care. At the director's discretion, this materiel may be sub-hand-receipted to individual staff members.

Authorizations for supplies and equipment are determined from the publications that are listed below. The director, or his designated representative, will review these documents before initiating any requests for these materials.

—Table of Distribution and Allowances for Fort Huachuca.

—CTA 50-909 Non-Expendable Equipment (Items not specifically listed in this common table of allowances can be authorized by the Center of Military History).

—CTA 50-970 Expendable Supplies.

—CTA 50-900 Individual Clothing and Equipment.

Instructions for filling out DA Form 3161 are at Appendix W.

Inventories of station property will be conducted in accordance with AR 735. Discrepancies will be corrected in accordance with AR 735-11.

## Museum Maintenance

The repair and maintenance of non-historical property which cannot be performed by museum personnel will be submitted to the Directorate of Logistics (DOL) using a DA Form 2407. The museum director will be responsible for ensuring that the equipment requires repairs and that the temporary transfer of the property to DOL has been coordinated with all parties involved.

Selected types of historical property (i.e., oversize vehicles, artillery, and aircraft) may be repaired by DOL, using a DA Form 2407. However, this will require the preliminary approval of the Center of Military History. The DOL must understand the degree of sensitivity, security, and care that this property requires while it is in their temporary custody.

## Museum Transportation

Artifacts may be shipped by any of the following means:

Common carrier. A request will be submitted to the Transportation Division of DOL listing the size and weight of the boxed items, destination, availability for pickup, and special instructions for handling. A fund citation will be included to cover the cost of shipment.

U.S. Postal Service. Packed and addressed items will be delivered to the Post Office for mailing, along with a request for official mail service.

Aviation Division. A request for aviation support will be submitted to Libby Army Airfield Operations, listing the weight and cubic dimensions of the boxed items, destination, preferred date and time of delivery, and the name of the staff member who will accompany the shipment to supervise loading and unloading. On the date of the flight, the staff member and boxed items will be delivered to the Operations Section at the airfield two hours prior to departure.

Items to be shipped will be packed to prevent damage caused by humidity, dust, pests, and mechanical shock. Large or heavy items will be packed in wooden crates, usually by DOL. Smaller items will be packed in cardboard boxes by the museum staff. Documentation of the contents will be included both inside and outside each container.



*An ore cart and by-products from local mining enterprises filled up a corner in this 1960s display.*

As the attitudes of visitors will be formed by their first impressions, it is imperative that the grounds and building be kept meticulously clean and attractive. Spotless maintenance is a remarkable aid to security. Dusty cases, dirty floors, and peeling labels are invitations to carelessness, indications of neglect which the public is quick to recognize. Inspect daily for burnt-out bulbs, check that audio equipment is working properly and make a general survey for deterioration or dirt. See housekeeping policy and schedule at Appendix X.

Efficient and adequate custodial services are provided by a contractual arrangement made by the private societies supporting the museum. Typically, they will hire a custodial worker to clean the museums several times per week.

The museum staff will inspect the museum buildings and grounds periodically. Work orders for necessary repairs will be submitted to DEH. The director will maintain a roster of all work orders, to include the requested date, nature of work, work order number, and the completion date.

The museum staff will be responsible for minor deficiencies that affect the appearance or operations of the physical plant (i.e., loose trash on the grounds, replacement of light bulbs, trash or mess created by in-house projects and activities).

Any disruption of the heating/cooling plant, security systems, or restrooms will be reported to the DEH Emergency Work Order Section at telephone number 3-3151 or 3-2363 (After Hours) for immediate correction.

Correspondence is prepared in the format prescribed by AR 340-15 (Preparing Correspondence) and HQFH Memo 340-15.

Files are maintained in accordance with AR 25-400-2 (The Modern Army Recordkeeping System) to include: Historian's Background Material File (870-5d), Annual Historical Review File (870-5c), Installation Historical File (870-5b), Memorialization Board Files (1-33a), and Historical Property Account File (870-20a). Files are screened each January to determine which can be destroyed and which are to be transferred to the Records Holding Area. Permanent files are maintained to support the mission.

See Appendix Y for automation security Standard Operating Procedures (SOP).

The following safety procedures are observed:

—Exits are marked by readily visible, suitable illuminated exit signs, distinctive in color and contrasting with surroundings. The word "EXIT" is in legible letters not less than six inches high.

—Compressed gas cylinders are kept away from excessive heat, are not stored where they might be damaged or knocked over by passing or falling objects, and are stored at least 20 feet away from highly combustible materials.

—Flammable materials are stored in a location outside and distant from museum buildings.

—Flammable liquids are kept in covered containers when not actually in use.

—In storage areas, clearance between ceiling and top of combustible storage is 36 inches.

## Upkeep of Facilities



*An exen yoke and other horse equipment were ranged along this wall in the 1960s.*

## Correspondence

### Files

## Automation Security

### Safety



*The Room 1 fireplace as it looked in 1968.*



*A display on the Old Post area.*

—Portable fire extinguishers are given maintenance service at least annually with a durable tag securely attached to show the maintenance or recharge date.

—Protective eye and face equipment is worn whenever there is a reasonable probability of injury that can be prevented by such equipment.

—A covered receptacle of corrosion resistant or disposable material is provided in lunch areas for disposal of waste food. (The cover may be omitted where sanitary conditions can be maintained without the use of a cover.

—Between 50-100 foot candles of light are provided in working areas.

—All places of employment, passageways, storerooms and service rooms are kept clean, orderly, and in sanitary condition.

—Electrical power tools and equipment showing worn, deteriorated, or inadequate insulation or other parts are removed from service and repaired or replaced.

—The frames of portable electric tools and equipment are properly grounded, except where U.L.-approved, double-insulated construction is used.

—All hand tools are kept in a safe condition, with handles kept tight in the tool, and wooden handles free of splinters and cracks. Chisels are free of mushroomed heads. Wrenches are not used when sprung to the point that slippage occurs.

—Head protection equipment (helmets) are worn when there is possible danger of head injuries from impact, flying or falling objects, or electrical shock and burns.

—Circular table saws have a spreader aligned with the blade, spaced no more than 1/2 inch behind the largest blade mounted in the saw.

—Circular table saws have non-kickback fingers or dogs.

—Circular table saws have a hood over the portion of the saw above the table, so mounted that the hood will automatically adjust itself to the thickness of, and remain in contact with, the material being cut.

—Radical saws are installed so that the cutting head returns to the starting position when released by the operator.

—Radical saws have non-kickback fingers or dogs.

—Radical saws have an upper guard which completely encloses the upper half of the saw blade. The sides of the lower exposed portion of the blade are guarded by a device that will automatically adjust to the thickness of and remain in contact with the material being cut.

—All portable power-driven circular saws having a blade diameter greater than two inches are equipped with guards above and below the base plate or shoe. The lower guards cover the saw to the depth of the teeth, except for the minimum that are required to permit the base plate to be tilted for bevel cuts, and automatically returns to the covering position when the blade is withdrawn from the work.

—Trash and rubbish are collected and removed in such a manner so as to avoid creating a menace to health and as often as necessary to maintain good sanitary conditions.

—Covered receptacles are kept in all toilet rooms.

—Storage areas are kept free from accumulation of materials that constitute hazards or pest harborage.

—All storage is stacked, blocked, interlocked, and limited in height so that it is secure against sliding or collapse.

—All stationary electrically powered equipment, tools, and devices are grounded.

—Every flight of stairs having four or more risers is provided with a

standard railing on all open sides. Handrails are provided on at least one side of closed stairways, preferably on the right side descending.

—Feed rolls and blades of self-feed circular saws are protected by a hood or guard to prevent the hands of the operator from coming in contact with the in-running rolls at any point.

—A suitable cleansing agent, individual hand towels or other approved apparatus for drying the hands, and receptacles for disposing of hand towels, are provided at washing facilities.

The museum's first responsibility is to the collection. Acquisition, preservation, and interpretation of the collection are the joint responsibility of the Director and the professional staff. The collecting policy of the Fort Huachuca Museum is to acquire only those items which have significance to, or association with, the military and cultural history of the Southwest and especially Fort Huachuca, and the evolution of military intelligence within the U.S. Army.

The object shall possess potential for research and scholarship, now or in the future. And/or the object shall be useful for exhibition purposes, now or in the future. And/or, in the most general sense, the object or collection shall be significant in itself so that it merits inclusion. Technological, social and historic factors should be weighed. Association, aesthetic merit, rarity, and status in its own particular category should be considered.

Emphasis at the Fort Huachuca Museums will not be on a study collection. Within the Army museum system, there are comprehensive uniform, weapons, and equipment collections available for study. Hence, it is not necessary that Fort Huachuca duplicate those collections, but only collect representative samples falling within the afore-said scope.

Items not qualifying under the above definition, but having an obvious historical value to the U.S. Army, may be accepted with the understanding that they will be transferred to a more appropriate collection in the Army system.

Duplication need not be avoided, as more than one of an item can be rotated in displays so as to reduce any given item's exposure to ultra violet light and dust.

Gifts or bequests will not be accepted if they are not relevant, cannot properly be cared for, or cannot be displayed in a reasonable time frame.

Prospective donors should always be treated as VIPs and be referred to the director.

The Fort Huachuca Museums respect international and United States laws regarding illegal importation of foreign artifacts or illegal collection of native artifacts. All donors must establish that they have valid and legal title to the objects they donate. The museum will not accept any object that was obtained under suspicious circumstances. Weapons that are termed illegal by the 1968 Gun Control Act will not be accepted unless the owner has the necessary federal permits. The museum may accept items that have been confiscated and offered to the museum by government authorities.

Because all gifts and bequests to the museum become U.S. government property, federal laws and Army regulations must be observed. The acceptance of all gifts and bequests shall be unrestricted. No commitment shall be made as to exhibition, attribution, or placement of the gift. No guarantee shall be made that the gift or bequest be retained by the museum in perpetuity. There can be no exceptions to this policy.

## Collection Management

### Scope of Collection



*A potbellied stove graced this corner near the staircase.*

### Gifts or Bequests

Accession papers (Signed donation forms, thank you letter/certificate, and DA Form 2609) for all acquisitions must be prepared within 10 working days following receipt of the acquisition.

All gifts and bequests shall be documented by a Donation Agreement form (see Appendix Z), signed by the donor and the Museum Director (who has been delegated authority to accept unconditional gifts by the installation commander). A certificate of acknowledgement, a copy of this policy statement and Internal Revenue Service pamphlet number 561 shall accompany the Donation Agreement form.

Artifacts may be purchased with appropriated funds but CMH must approve purchases over \$1,000 for a single item.

## **No Appraisals**

No member of the Fort Huachuca Museum staff is allowed to give appraisals, written or verbal. Donors requiring appraisals, for income tax purposes must obtain these at their own expense from appraisers of their choice.

## **Loans to Museum**

The general policy shall be to accept as loans only items needed for exhibit. In the past, the museum has been taken advantage of as a place for free storage, to display items that are not for sale, or to give a pedigree to items.

—All proposed loans must be approved by the director.

—All loans to the museum after 1 January 1977, shall be for a specified period of time.

—The Fort Huachuca Museum Loan Agreement Form (see Appendix AA) will be prepared and signed before taking possession of the loaned items.

—No item may be left in the museum for more than 24 hours without a signed Donation Agreement Form or Loan Agreement Form.

—A condition report will be made out upon receipt and made a part of the Loan Agreement.

—No loan will be accepted unless the item can be cared for in a responsible way and to the same degree as items within the museum's permanent collection.

—For those items loaned to the museum before 1 January 1977, an attempt will be made to return them to the owner or acquire title. See Arizona Law for claiming title at Appendix BB.

## **Loans from the Museum**

Installation or organizational commanders may lend or transfer historical properties between historical collections under Army control, if both parties agree and the Center of Military History approves. Request for loan or transfer of property normally will be made by the agency planning to transfer or lend such property. The request will include:

—Identification by item and catalog number of the historical properties to be lent or transferred.

—The number of like items in the donor's or lender's collection.

—The duration of the proposed loan and any conditions of loan or transfer.

—Statement of the lender's (or donor's) concurrence. For proposed exchanges of historical properties both parties must concur in writing.

—A report of the condition of the object.

—Justification of the proposed loan or transfer.

Loans of historical properties to the U.S. Navy/Air Force or any other branch of the federal government will be in accordance with AR 735-5. Forms are at Appendix CC.



With the approval of the Chief of Military History, installation and organizational commanders may lend or donate historical properties to non-federal agencies. Normally, such loans or donations will be confined to the following, as specified in 10 U.S.C. 2572: A municipal corporation; a soldier's monument association; a State museum; and an incorporated museum or exhibition operated and maintained for educational purposes only, whose charter denies them the right to operate at a profit; and a recognized veteran's association. Before approval of such loans or donations, it must be determined that the proposed use of the property is in the public interest and advantages to the Army; that proper security will be given to the property; and that the property will be available for public viewing. For loans, the Army would retain property accountability and a reasonable degree of supervision.

Before donation or loan of historical properties to non-federal agencies is approved, the Center of Military History must determine the eligibility of the organization to receive such donations or loans. All requests for donations or loans of historical properties to non-federal agencies must be submitted in writing and must include the following support documentation (unless the documentation has already been provided to the Center in previous requests for loans or donations from that organization):

- The Assurance of Compliance
- Copy of charter of organization or museum
- Statement of available physical security for protection of loans or donations
- Written justification for donation or loan of property from organization
- Certificate of exemption from taxation under the Internal Revenue Code and statement that museum or organization is maintained for educational purposes only (required only from incorporated museums or other non-profit educational organizations)
- Written approval of national headquarters (recognized veterans organizations)

The following provisions also apply to donation and loan of historical properties:

—Donation of operational weapons will not be approved. Operational weapons may only be loaned for periods not to exceed one week and only if armed guards or other high security measures are taken to protect the weapons during the period of the loan. Permanently demilitarized weapons may be donated or loaned; however, permanent demilitarization of a historical weapon simply in order to make it available for loan or donation will be permitted by the Center only under extraordinary circumstances. All operational weapons placed on loan not to exceed one week will be temporarily demilitarized in accordance with AR 190-18 and AR 870-20.

—No loans or donations to foreign organizations or governments are permitted.

Property determined to be excess to the needs of the museum will be reported to the Center of Military History and disposition instructions will be requested from the center. (See forms at Appendix CC.)

The collecting policy of the Fort Huachuca Museums is to acquire only those items which have significance to/or associations with the military and cultural history of the Southwest and especially Fort

## Loans or Donations to Non-Federal Agencies



*The museum in the 1960s made extensive use of its interesting photo collection.*

## Reporting Excess Property

## Declining Donations



*A SD-1 drone stands along in this corner which later became part of the gift shop.*

Huachuca or the evolution of military intelligence within the U.S. Army. This means that donations will have to be declined from time to time to preserve the integrity of the collecting policy and resist the tendency to become a community attic. When it is necessary to reject a donation, it should be done diplomatically, with an adequate explanation of the scope of the FHM collection, and with recommendations as to other museums or historical societies which might be interested in the items. A sample rejection letter is shown here:

Dear Mr. Fothergill:

It is with regret that I inform you that the Fort Huachuca Museums find it necessary to decline those articles listed below which you were kind enough to offer to the museum as a gift.

-Pornographic photographs purchased in Paris during WWI

-A radiator cap from 1932 Ford

A strict collection policy with an emphasis on pertinence to the military history of the American Southwest and avoidance of duplication makes it necessary to limit the number of additions to the permanent collection.

On behalf of the Fort Huachuca Museums, please accept my thanks for your offer. We hope that your generous interest in this institution will continue.

Sincerely,

## Accessioning/Cataloging Procedures

All donations should be promptly acknowledged. A sample of a certificate for this purpose is shown at Appendix DD. All acquisitions are entered in an accession register within 24 hours of receipt. The accession register is maintained in good condition with no pages loose, cut out, smudged, etc. The accession is secured when not in use. Only those who actually use the accession register may gain access to it and then only when it is in use.

A Historical Property Jacket is prepared for each item that is being accessioned and it is marked with the catalog number of the item. The jacket contains documentary proof of U.S. Army ownership of the accessioned artifact. (See Appendix Z and AA for samples of donation and loan agreements.) All original incoming correspondence, conservation worksheets, bibliographies, photographs, invoices, and other documents concerning artifacts are kept in the historical property jacket. Property jackets are kept secured.

Each item is assigned a catalog number. Historical properties received in pairs or sets, such as identical chairs, a portfolio of prints, or a punchbowl and cups, should be assigned separate catalog numbers, and reference to the catalog numbers of related items recorded in the space provided on the reverse side of the catalog card. Component parts of an item, such as a messkit and cover, should be treated as one item and assigned the same number. In instances however, where component parts are themselves complete specimens, such as a sword and scabbard, or the cap, blouse and trousers of a uniform, separate catalog numbers should be assigned.

A checklist for accessioning procedures is at Appendix EE and a flow chart for accessioning and cataloging procedures is at Appendix FF.

## Numbering System Explained

The numbering system used by the Fort Huachuca Museums is as follows. An example of a number is ELEC 4147a02.10

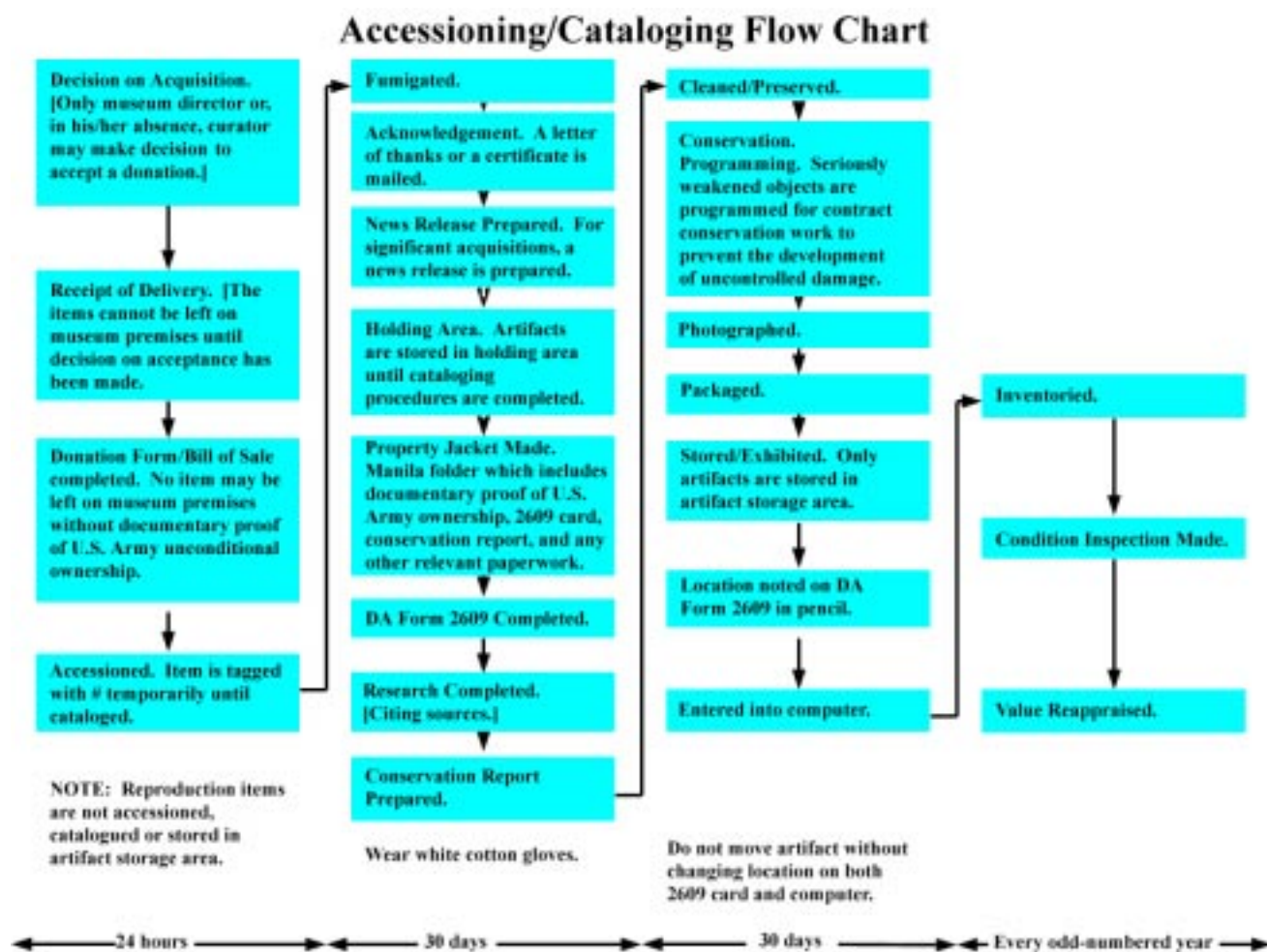


Figure 4. Accessioning/Cataloging Flow Chart.

-ELEC-These letters are the identifying symbol assigned by the Center of Military History in 1963. It recalls the early days of the museum when the U.S. Army Electronic Proving Grounds was the major agency at Fort Huachuca. For the Army Intelligence Museum, the prefix MIC has been assigned, standing for "Military Intelligence Corps."

-4147-The four digits that follows the letters is a sequential numbering system adopted early in the museum's existence. As item was received, it was assigned the next available number. To avoid confusion and inconsistencies with the property records at the Center of Military History, these four-digit numbers will be retained and continued.

Another throwback to earlier practices is the use of DA Form 2609 cards to account for all of the museum's holdings, whether historical properties, marginal, or functional. A lettering system places items in different categories as follows:

a-objects that possess historical individuality because of the authentic documentary records relating to each of them, their physical characteristics and good condition,, and their association with well known historic periods, events individuals or Army units.

These are the articles that possess the most significance historically. Articles in this category are reportable to the Center of Military history, DA. AR 870-20 describes items in this category as "weapons, military equipment, articles of uniform or personal equipment, flags, works of art, unit and individual decorations, battle streamers, and all other objects, except official records, which constitute relics or evidence of battle experience or other military activity of local or national significance to the United States or foreign armed forces. An item may have historic significance because it is associated with important persons, events, or places, because of ancient or traditional association with a military organization, or because it is a representative example of obsolete equipment. Athletic trophies, prizes, unit awards, and other items of transitory significance or not pertinent to battle history, lineage, or traditions of owning agency or of the United States or foreign armed forces, or to military history in general, are not considered to have historical significance...."

b-Authentic historical pieces that have doubtful or incomplete individual records, or no records at all. Their historical value is achieved by their identification through comparison with known, authentically documented articles, either directly or by means of published photographs and descriptions. Because of these accurate identification they do make useful and legitimate contributions to a clearer understanding or interpretation of former customs, activities, and episodes.

c-Articles that are useful in interpreting history, but have no inherent historical value. They are modern replicas, either full size or miniature, of known authentic historic pieces. Many museums use such objects, properly designated as reproductions, to fill important gaps in the collections, to complete displays of closely associated objects as in period rooms, and to illustrate in exhibits the larger historical materials, such as the various means of transportation and significant buildings, which could not otherwise be shown. The most elaborate use of miniature replicas is found in dioramas.

d-Various miscellaneous articles, mostly relics, which have been saved because they are old, or are strange and unusual, or have doubtful associations that invite sentimental or romantic responses. If these articles are judged on the basis of their usefulness in interpreting history, the vast majority of them will be found to have no historical significance and should be discarded as useless.



*The guidon on top of this Room 4 case was taped to a piece of cardboard.*



*A collection of meteorological and signal gear.*

- e-Library volumes and original manuscripts.
- f-Furniture and fixed assets.
- g-Items earmarked for transfer to the Installation property book.
- x-Items determined to be excess to the museum's needs and reported to the Center of Military History as such.
- z-Items earmarked for disposal; permission has already been received from the Center of Military History to do so.
- t-Items earmarked for transfer to other Army museums; permission has already been received from CMH to do so.
- l-Items earmarked for return to lender.
- i-Items that have been placed in the inactive file because they have been transferred to another Army museum, transferred to Installation Property Book, returned to lender, disposed by salvage, or written off by Report of Survey procedures.

Therefore only items in categories A and B are of real historical significance and reported to the Center of Military History. Category C may be useful to record and retrieve prop items that are not eligible to be termed Installation Property. All other categories should be under constant review with an eye toward pruning the collection of unnecessary and unwanted material.

It should also be noted that only items having intrinsic worth (those falling in A and B category) will be cataloged.

The classification numbers makeup the last four numbers of the catalog numbers. Fort Huachuca Museum classification system is shown at Appendix GG.

Art in the U.S. Army consists of any original art objects owned by the Department of the Army including paintings, watercolors, drawings, prints, cartoons, sculpture, sketches, and miscellaneous visual art forms depicting military activities or expressing the artist's reactions to combat or other military experiences. When Army art is in a museum collection, the museum is responsible for their accountability, care and maintenance. As an agent of the installation commander, the museum director is responsible for locating historically significant works of art, both on an off the military installation, that meet the definition of Army art. To nominate a work of art as Army art, the installation commander submits a written nomination to the Center of Military History, ATTN: DAMH-HSA, with as much of the following information as possible: Title, Name of Artist, Date Artwork was created, Historical date of scene depicted, identification of participants in the scene, medium and size, present holder, present location of the artwork, photograph and/or slide, and the significance of the item or collection.

Artifacts are temporarily tagged with their accession number until cataloged. Artifacts not yet cataloged are stored in an area separate from the remainder of the collection. Sufficient supplies of materials and equipment used in accessioning and cataloging are on hand and neatly organized.

A DA Form 2609 (Historical Property Catalog Card) is completed for each artifact within 30 days of receipt. Detailed instructions for filling out this card are given in an Appendix to AR 870-20. DA Forms 2609 are arranged in an orderly mannered can easily be retrieved. The location of each artifact as described on the DD 2609 is shown in pencil.

On the back of DA Form 2609 a pencilled entry is made showing the curator's specific instructions for preservation and restoration. The



*The fireplace in Room 4.*

## Classification System

### Army Art

### Cataloguing

curator's recommendation are based on research of the best known conservation practices for each type of materials, and takes into account the article's provenance. The curator may or may not recommend restoration depending upon professional judgement of whether or not restoration would improve the historical value of the artifact.

A photoreproduction of the DA Form 2609 is sent to the Center of Military History, DA, for all category A and B items, and the original is filed in numerical order in the master file. A notation will be made on the copy of the date the original card was sent to CMH. Black and white photographic records are made of all artifacts and maintained in historical property jacket in their own separate museum-safe photo envelope with negatives stored separately and numbers recorded.

Catalog numbers or groups of numbers are written in the accession register.

Catalog information is entered into a computerized data base according to instructions for the ARTIFACT program developed by the Center of Military History. These instructions are kept in a binder near the computer.

A location code and facility floor plan is at Appendix HH. A condition code is at Appendix II.

A permanent number is affixed to the object. It must be legible, but it must not disfigure or damage the object. The number is applied to the item in a place where it will not be visible when the article is exhibited, yet where it may easily be seen if desired. Always put the number on the same relative position on similar objects. For example, inside the neck on clothing; on the rim, or base, or under the handle on ceramics; and on furniture, on the left side near the rear. The idea, of course, is that it may be easily found.

In numbering textiles, use a piece of fabric tape and write the number on it with India ink, or use a piece of white cotton coated with white shellac which can then be put into a typewriter. Sew the label to the textile; do not staple it.

On both hard and porous surfaces, i.e., ranging from metal to softwood, the area to be numbered should first be cleaned and given a coat of clear lacquer or nail polish and then numbered with India ink. After the number has dried, cover it with a thin coat of white shellac or colorless nail polish. This combination will result in numbers that can be seen and read easily. Always remember that you are numbering permanently; do not use adhesive tapes in numbering any accession.

An alternate method found to be faster is to use acrylic paint (clear or white) as a base, write the number in permanent black ink, such as that normally found in U.S. government ball point pens, and cover with a coat of clear acrylic matte varnish. Acrylics dry faster and can be cleaned up with water.

If the object to be accessioned is a very small one, such as certain pieces of jewelry its number could be printed on a jewelry's tag, or tags made from acetate sheeting. This tag would then be tied to the object with linen thread.

Paper artifacts have catalog numbers applied in soft pencil and permanent numbers affixed to archival folders or containers. In the case of a pictorial item, the accompanying mount and/or frame would also be marked with the identical number. Never write or stick anything on the back of a painting.

Old catalog numbers and other marks that could be constructed as current catalog numbers have been removed after being recorded in the historical property jacket.



*Much of the cabinet work was done by post carpenters.*

Reproduction objects are marked “REPRO” followed by the date of manufacture to distinguish from original artifacts. Reproductions are not cataloged on DA Forms 2609 but recorded according to normal supply procedures with other museum property.

The Fort Huachuca Museums maintain archives under the provisions of AR 870-5 (Historian’s Background Material Files) for research and reference purposes. These archives are for internal use. As a courtesy, interested individuals may, upon request, have access to these archives. However, books or documents are not to leave the museum premises nor are persons allowed access to the archives without being escorted at all times by a museum staff member. Rare archival holdings will not be handled by researchers.

Archival holdings are normally not designated as historical artifacts.

Because of limited staffing and budget, and to avoid duplication of functions with the Army library system, these archives must be kept to a manageable size (approximately 3,00 items) pertinent to museum work and military history.

Archives consist of books, film, slides, photographs, records, tapes, documents and files. Requests for information under the Freedom of Information Act are answered in compliance with AR 340-17. The use of copyrighted material is governed by AR 310-1.

As books (not to be confused with those books which are recorded as historic property) are received they will be vouchered on DA Form 3973 (Voucher Register of Books) and stamped “property of the U.S. Army.” Library of Congress catalog file cards arranged in classification order and containing title, author and publication date are maintained for books as an internal operational record. See Appendix JJ for Library Subject Code. Lost, damaged or destroyed books are dropped by the use of DA Form 444 (Inventory Adjustment Report) (see paragraph 2-6, AR 735-17).

Archival items that have a special value because of their association with Fort Huachuca will be accessioned as artifacts, rather than added to archives. All other original manuscripts or photos will be copied and the original forwarded to: U.S. Army, Military History Institute, Carlisle Barracks, PA 17013-5008.

Instructions for cataloguing photographs are at Appendix KK.

Caring for the artifacts entrusted to it, is the museum’s paramount purpose. As part of the accessioning process, each item is inspected and decisions are made as to what conservation is required. This information is listed on the catalog card and annual reinspection and maintenance is performed during the inventory process. A sample format for a Conservation Report is at Appendix LL. The following conservation practices are to be observed at the Fort Huachuca Museum:

(See Appendix MM for waiver of optimum temperature/humidity ranges.) Fortunately, the Arizona climate does not pose problems with extremes in relative humidity. There is no danger from mold or micro-organisms, but there is an increased threat of brittleness or cracking in wood, leather, textiles and paper. Hygrometers are to be placed in exhibit and storage areas and monitored to determine normal ranges during the year. (Call the Atmospheric Science Lab on post at 3-5642 or 3-2322 every six months and request that the hygrothermograph be calibrated with a sling psychrometer.) Relative humidity should not fall outside of the 40 to 65 percent range nor should the temperature be below 60 degrees Fahrenheit or above 80 degrees. Fluctuations should

## Archives



*A Rose Murray diorama of a mammoth kill site at the nearby Lehner Ranch.*

## Cataloguing Photographs Conservation and Preservation

## Environmental Conditions



*Orville Cochran, the museum's director for the first decade of its existence, poses with an early depiction of Captain Whitside seated behind his desk.*

be avoided and the RH should be kept as close to 50 percent as possible; the temperature should be kept at 72 degrees. Past experience has indicated that the only period when dramatic changes in climate occur is during the rainy season in July and August. If it is ascertained that the humidity is becoming too great, place silica gel in display cases and in storage containers and check carefully with hygrometers, attempting to keep humidity stable.

Exhibit cases will be constructed so as to protect artifacts to the greatest extent possible from dust and pollutants in the air. Items in storage will be put in dust-proof cabinets or wrapped in polyethylene.

All areas of the museum and warehouses containing artifacts are to be protected from direct sunlight. All fluorescent tubes which light displays have UV shields. They must be replaced every two years.

All historical properties are to be handled or moved only under the supervision of the curator or director. White, lint-free cotton gloves are always worn when handling artifacts. Both hands are used when carrying artifacts.

As a matter of routine, wood, leather, textiles and similar materials subject to insect damage are fumigated when received.

When the objects are received they may be broken or incomplete. The safest procedure in repairing museum items is the conservative one, for the principal objective is only to preserve the object. As a rule, repairs should be restricted to those which are necessary to prevent further deterioration. Some museum people consider it proper to restore an item to working condition, especially if it is to be used in exhibits. In any case it is common practice to indicate clearly, by color or material, the new portions replacing any missing or broken parts. When cleaning or repairing items in the collection remember the well known museum admonitions "When in doubt—don't."

Refer to the following volumes on file in the museum library:

*The Care of Historical Collections*, Per E. Guldbeck

*Museum Registration Methods*, Dudley and Wilkinson

*Design for Scientific Conservation of Antiquities*, R.M. Organ

*The Conservation of Antiquities and Works of Art*, Plenderleith and Lerner.

Numerous technical papers filed in looseleafs.

## Cleaning and Preserving

The following paragraphs on cleaning and preserving artifacts are not meant to be comprehensive nor dogmatic. Rather, they are intended to be general guidelines and a quick reference. Consult the body of conservation literature in the museum library for more in-depth information.

## Cleaning and Preserving Documents, Photos and Books

Fumigate by placing in an air-tight chamber for 24 hours with moth crystals and a 40 watt light bulb to aid in evaporation. Wear white cotton gloves. Blow away surface dirt with an air bulb. Remove staples, pins and rubber bands. Assuming paper is not too fragile, remove dirt and pencil marks with a draftsman's eraser bag with powdered erasers, squeezing out crumbs of eraser and rolling gently over the paper using frequently washed tips of fingers. Blow and brush away gray crumbs keeping surface and working area clean. Fly specks can be carefully removed with a needle or an exacto blade. Water stains and wrinkles can be removed by bathing in water while supporting on a clean, inert surface and blotting dry. Encapsulate in Mylar or file in acid-free folders with interleaving of acid-free tissue. Store flat, not folded or rolled, in a dark, dry cool place on baked enamel metal shelves or



drawers. Damaged books should be wrapped in acid-free tissue paper but not too tightly so as to prevent air circulation. Use commercial preparations or sodium fluoride to protect from insects such as silver fish. When displaying, always use tapes or adhesives. Seal the backing with paper tape to make dust-free. Use UV-shielded acrylic sheeting instead of glass (Except for charcoal or pastels). Don't display for long periods. When possible use copies rather than originals.

Ask the Entomology Department of the Facilities Engineers to fumigate wood objects or use a local pest control company. Vacuum with a soft brush to remove loose dirt. Treat with a "water white" grade of penta-chlorophenol to preserve against insects and fungus. Always test first to make sure the solution will not damage finish. To clean wood, mix one cup each of linseed oil, turpentine and vinegar, plus two tablespoons of alcohol, shake, and apply with a clean rag in thin layers. For items like furniture that have been previously waxed, protect with carnauba wax. Let a little lemon oil soak into cracked wood. Avoid refinishing wood. If it is deemed necessary, contract the work to a reputable expert. Fluctuation in humidity will cause irreversible cracking and warping. Best temperature and humidity is 72-75 degrees and 50-55 percent RH.

Clean with Ivory soap, warm water, and a soft cloth. If rust remains, use 000 steel wool and kerosene. To remove rust without disturbing the protective patina underneath, boil in vinegar. It is important to keep a patina and an aged look as part of the historical integrity of the object. Bright red rust can be removed with Liquid Wrench. Heavy rust or encrustation that resists the above methods can be removed with navel jelly, hammer and chisel, and wire wheel fitted on a electric drill. Be careful. Remove rust in a gun barrel with Hoppe's Solvent, copper brushes and a cleaning rod. Protect metal surfaces with carnauba wax or Esquire transparent shoe, polish. Coat lightly, let dry, polish and repeat. Pad weapons before storing with acid-free tissue, but loosely enough so that air can circulate. Store in acid-free boxes and build acid-free support within the box so that the weight of the object is distributed evenly. Use Brasso for items that require polish. Clean silver with a dip solution and protect with carnauba wax.

Fumigate by putting in a chamber with moth crystals. Clean leather that is in good to fair condition with saddle soap. Use a little pure (not prime) neatsfoot oil for dry leather. The British Museum Leather Dressing is good for very dirty leather. For book bindings use a solution of 4 oz. of anhydrous lanolin and 6 oz. of neatsfoot oil. To protect stiff leather from moisture, coat with a microcrystalline wax.

Fumigate by placing in air-tight chamber for 24 hours with moth crystals and a 40-watt bulb to hasten evaporation. Avoid trying to clean the costume if it is valuable but in poor condition. It can be destroyed by poor cleaning and handling. Contract work to professional conservation labs for those fabrics that are valuable and fragile. Clean uniforms in good condition with two teaspoons of a neutral detergent, such as ORVUS WA or NEUTRAGENA, in a gallon of warm water (not more than 110 degrees). Soften tap water with CALGON. Use just enough of this solution to cover the material and rinse repeatedly. The final rinse is one cup of glycerin to a gallon of water. Store in dark, dust-proof, insect-proof cabinets. Pack flat and unfolded in acid-free boxes with acid-free tissue used to pad in places where creases

## **Cleaning and Preserving Wood Gun Stocks and Furniture**

## **Cleaning and Preserving Gun Metal and Edged Weapons**

## **Cleaning and Preserving Saddles, Harness and Leather Equipment**

## **Cleaning and Preserving Uniforms and Flags**

## Cleaning and Preserving Paintings

## Cleaning and Preserving Composite Equipment

## General Conservation Measures



*A 1965 exhibit showing General Funston with a head sculpted by Rose Murray.*

## Consumptive Use of Artifacts Prohibited

might form. Roll flags on tubes or rollers sandwiched between acid-free tissues.

Dust the surface of paintings with a soft brush. If further cleaning is deemed necessary, consult a conservation lab. Store on wire racks or screens, or on shelves with bottoms padded.

Fumigate in airtight chamber with moth crystals. Clean with vacuum cleaner and soft brush attachment to remove loose dirt and dust. See respective paragraphs on uniforms, guns, saddles or wood to learn techniques for cleaning and preserving textiles, metal, leather and wood. Store fragile objects in padded, acid-free boxes. Store other objects on baked enamel metal shelving, in dark, dust and insect free environment.

Museum objects with uncontrolled ongoing damage or seriously weakened structures are programmed for conservation treatment. Conservation work is performed by competent professionals with demonstrated ability who abide by museum ethics. All work has been preceded by thorough examination, a photographic record and a completed condition report. Recommendations for conservation work are approved by the Center of Military History prior to initiation. A complete record, including before and after photographs of portions added, repaired, removed, and all other work performed, is maintained in the catalog file of the artifact. Untreated artifacts and specimens are stored apart from treated ones to prevent contamination of treated artifacts and specimens.

When conservation or restoration problems are encountered which cannot be solved by the curator, or for which there is not sufficient data in the museum technical library, outside consultants will be used. These may be colleagues at other museums or paid consultants. One source of expert information in this field is the Conservation-Analytical Lab, Smithsonian Institution, Washington, D. C., telephone 381-5592. Addresses of regional conservation centers are at Appendix NN.

Objects are kept in total darkness or in light-proof containers except for temporary periods of inspection or exhibition. Maximum light level for pigmented or dyed textiles, artwork, ethnographic items or manufactured goods does not exceed 15 foot candles. Illumination in the ultraviolet range is equipped with adequate filtering.

Biological agents are denied access to museum artifacts and there is no evidence of their presence. Methods of eradication of biological agents, particularly chemical, cause no ill effects or residual damage to the historical collection.

Museum areas are free of dust and airborne articles and gaseous pollutants. All artifacts in the collection are handled with white cotton gloves.

No original objects are utilized in living history demonstrations or in any other manner whereby they could wear, damage, or deterioration. No historic objects are handled or touched during interpretative or other programs.

It is the Army's policy that, because historical properties require the utmost care in order that they may be preserved for the future, they may not be used consumptively. That means that historical uniforms will not be worn, wagons will not be driven, and sabers will not be used for cake-cutting ceremonies. To preserve the integrity of museum col-

lections, historical properties under the jurisdiction of an Army Museum will not be removed to other buildings without the written approval of the Chief of Military History.

Approved barriers of relatively inert materials or professionally applied conservation barriers are in place to prevent contact of artifacts with other objects, supporting surfaces or portions of the objects itself that may be hostile or cause damage.

No unchecked or non-stabilized corrosion is present. No verdigris or stearates have formed on nonferrous metals.

The guiding principles for museum storage are preservation of the objects from deterioration or loss; retrievability, depending on the frequency of use; and practicability, making the best use of space, time and money. The storage area should be clean, uncluttered and well ventilated. It should be protected against direct sunlight and extremes of humidity and temperature. Adequate countertop space must be available for preservation and examination. The storage area must be secure from theft, vermin and insects.

The museum maintains storage areas used only for the purpose of housing the historical artifact collection. Access to the storage area is limited to those personnel working with the collections and off limits to all personnel who have no responsibility for collection care, maintenance or records. Storage area is well organized for easy access to cabinets, racks, and shelves, with aisles wide enough for easy maneuvering of artifacts, specimens, and storage units. Storage areas are regularly cleaned with housekeeping materials or techniques causing no harmful residual effect to artifacts.

Standard museum steel specimen cabinets are used. Door latches operate freely and close the doors tightly. Drawers in the cabinets are spaced far enough apart to prevent damage to objects stored therein. Objects are stored in chipboard trays or in acid-free boxes separately from each other. Objects are cushioned to prevent damage from abrasion and movement. Glass and ceramic objects are padded against shock and abrasion. Industrial shelving is used to hold museum or archive boxes. Museum boxes are carefully packed and contents padded with museum safe tissue to prevent damage to artifacts through mishandling.

The contents of archive boxes are separated by individual museum safe folders. Items in archive boxes are flat and unfolded. Items in archive boxes are not packed tightly and can be easily removed. Contents of archive boxes are kept vertical inside the box by acid-free spacers.

Unframed large prints, sketches, documents, manuscripts and similar valuable printed materials are stored individually in museum safe archive folders in museum map cabinets or in Mylar and stored in a flat position. Matted items are mounted with 100 percent ragboard, linen hinges, and museum safe reversible adhesive. All framed items have backs properly covered and sealed. Framed materials are hung on wire-mesh screens, do not touch each other, and are easily accessible without removing other items.

The use of commercial cellophane tape should be scrupulously avoided in museum work.

All textiles are fumigated and professionally cleaned by conservator if required before being placed in storage. Large two dimensional textiles such as flags and colors are properly rolled on museum-safe cylindrical supports and stored as prescribed. Rolled large textiles are wrapped with museum washed 100 percent cotton fabric. Flags and

## Storage of Artifacts



*With a limited collection, the museum welcomed loan exhibits from private collectors.*



*This clipper ship gave the museum, located in Arizona's high desert, a strangely nautical tone.*

colors are unrolled and inspected for insects regularly. Garment and textile storage cabinets are dust and insect proof. Sharp folds are prevented with padding of museum safe material.

Garments are hung on padded hangers or laid flat in wide drawers with proper padding to insure support as required. Particularly fragile fabrics are supported throughout in a horizontal position and marked as such to eliminate unnecessary handling. Paradichlorobenzine crystals are correctly used in the cabinets when appropriate and renewed as needed.

Firearms are stored in approved locked cabinets in the storage area. Long arms are stored in rifle racks of correct size and style to insure proper support. Rifle racks are padded to prevent damage to weapons stored therein. Edged weapons are stored in racks, properly supported, and padded to prevent damage.

Artifacts on loan to other agencies are inspected annually. Reports of inspections of loaned museum objects are made and kept on file.

## Fire Prevention

The Fort Huachuca Museums will have a fire marshall who will be responsible for all museum facilities. The fire marshall will conduct both daily and monthly inspections using appropriate checklists (FH Form 1002).

All employees of the museum are expected to act as alternate building fire marshals and have knowledge of the locations and use of any first-aid and firefighting equipment. All employees will be expected to perform the duties of fire marshall upon a moment's notice and shall be aware of the contents of HQFH Regulation 420-9 Fire Prevention, 1 May 1972, and the Building Fire Plan.

Museum buildings are inspected quarterly by the Post Fire Department. Any recommendations made by these inspectors will be acted upon promptly.

These additional fire prevention procedures are observed:

- Fire detection is provided in all parts of the facility and the central alarms are connected to the fire department.

- Hazardous materials are not stored near artifact areas.

- Combustible materials are kept a minimum of six inches from all incandescent light bulbs.

- Timers are not used on any heat-producing appliance.

- Coffee makers, hot plates or like electrical appliances are of a design conforming to UL standards and are operated only while resting upon a non-combustible surface.

- The museum fire marshal insures that all fire extinguishers are recharged following use, and a letter is delivered to the Fire Department explaining the circumstances under which the extinguisher was recharged.

- The museum fire marshall and alternates are appointed on FH FL 1008 (Appointment of Unit Fire Marshal) and they read FH Suppl 1 to AR 420-90 within 24 hours of appointment.

- Flame-proofing is accomplished on all draperies at least every three years and a record is kept.

- Covered metal receptacles with self-closing lids are provided in all latrines and public restrooms.

- Self-closing metal containers are provided for retaining oily rags, steel wool or similar flammable materials.

- Special noncombustible receptacles are provided in all areas where smoking is permissible, and emptied daily into containers not holding flammable materials. They are not used for wastepaper.



*A first effort at a uniform display.*

—Open top waste baskets are made of metal.

—Fire evacuation drills are conducted semi-annually (for employees only) and recorded on FH Form 1002, along with an evaluation of the effectiveness of the drill, elapsed time and the efficiency of the fire squad.

—A museum fire plan is displayed on each floor level of every building on a red-bordered placard in a conspicuous location. It contains detailed fire evacuation instructions, instructions for reporting a fire, shows the building number and street location and includes a copy of FH FL 1008 (Appointment of Unit Fire Marshal).

—No smoking signs are prominently displayed.

—There is no smoking in any area of the museum's facilities except for rooms 002, 003, 006 and 050.

—Disposal of smoking materials into wastebaskets is prohibited.

—No construction or alterations on any building are accomplished without prior approval of the Installation Fire Marshal.

—Emergency exit doors are not blocked, locked, or otherwise obstructed during normal duty hours or any period when a building is accessible to the public.

—All designated fire exits are capable of being opened from the inside without the use of a key. The use of hasps and padlocks or staples, bars, or any similar security devices are prohibited during occupied periods. All hasps and drop or slide bolts must be arranged so that they can be secured in the open position during duty hours.

—No obstruction is placed on any fire escape, porch, balcony, stairway or ladder intended or adapted for use as an emergency exit, nor shall any obstruction be placed in any hallway or other means of egress.

—Gasoline and other volatile flammables having a flash point below 100 degrees Fahrenheit are not used for cleaning purposes. Other combustible cleaners are not used without proper safeguards such as adequate ventilation.

—All soldering irons, hot plates, coffee makers, and other non-fixed electrical heating devices are disconnected from electrical outlets when not in use.

—Extension cords are not used to service appliances or fixtures outside the room in which the fixed convenience outlets or fixtures outlets are located. No electrical cords are spliced. Not more than one extension cord is used for each appliance. Cords are not fastened to ceiling, rafter, beam or partition, wall, door, or window or placed under rugs or in locations where they may be damaged. All extensions or appliance cords bear the UL seal of approval or are approved by the installation Fire Marshal and are no smaller than the appliance cords to which it is connected. Extension cords are not used in lieu of permanent wiring.

—Changes, alterations, additions or modifications of electrical circuits and related equipment are accomplished only by Facilities Engineers or their representative.

—Space heating appliances are kept at a sufficient distance from any combustible material so that the material will not be heated to a temperature in excess of 125 degrees Fahrenheit when appliances are regulated to their maximum capacity.

—No materials are stored in furnace rooms, heater rooms, or boiler rooms.

—Extinguishers are on station and seals intact.

—Adequate ventilation is provided before painting of any kind is conducted and breathing masks are worn.

—Circuit breaker switches are not taped or wired in a fixed posi-



*An eclectic approach in the 1960s.*



*The Room 4 fireplace with 10th Cavalry items.*

tion.

—All electrical switches in master switch panels are correctly labeled to indicate the circuits and/or devices which they control.

## In the Case of Large Fires

In the case of large fires (those beyond controlling with fire extinguishers), immediately spread the alarm and evacuate all personnel to a safe area in an orderly and expeditious manner. Call 3-2111 and say “I want to report a fire in Building 41401 (or 41305).” In calling the fire department, use the most expedient method that will not endanger the person calling. Insure that one person meets the responding fire fighters to provide them with all known details, such as trapped personnel, explosive material involved, area and material involved by fire.

## In the Case of Small Fires

In the case of a small fire (those that can be under control with extinguishers), spread the alarm and escort visitors from the building, beginning on the second floor. Notify the fire department (3-2111) and meet the firefighters when they arrive on the scene. All museum personnel not engaged in the above will carry the nearest available fire extinguishers to the point of the fire and attempt to control the fire.

## In the Case of a Bomb Threat

In the event of a bomb threat or other emergency, observe carefully any information given by the caller about the timing and location of the bomb and any details about the caller’s voice and manner. Immediately evacuate all personnel from the building and report the threat to the Military Police desk (3-2181 or 3-3000).

## Physical Security Standard Operating Procedures

The physical security of the museum collection is an essential element of the care and preservation of valuable historical property. At no time will the security of artifacts be compromised. Accordingly, all staff members will be familiar with the provisions of AR 870-20, AR 190-18, and this Physical Security SOP.

Each museum building open to the public is attended by at least one member of the staff who is tasked with museum security (combined with other duties). All salaried staff members of the museum will conduct unscheduled visual inspections of the exhibit galleries once in the morning and once in the afternoon of each duty day.

Firearms and other sensitive or high-value objects will be secured within an exhibit case or have an additional alarm.

No temporary employees or visitors to non-display areas will be unsupervised or unescorted. A staff member will be with them at all times.

The first staff member on duty in each building will call 3-2905 on an outside phone to notify the alarm desk that he or she is entering the building and will be turning the alarm to “access.” That staff member will then conduct a visual inspection of the interior of the museum each day immediately after deactivating the alarm system. This will include all administrative areas, exhibit galleries, workshop space, artifact room, and arms room. The purpose of this inspection is to detect any signs of unauthorized entry or tampering with historical or station property. The staff member also will conduct an inspection of the museum facilities at closing time before activating the alarm to insure that the building is secure and that no one has concealed themselves in the building. That staff member will then call the alarm desk and notify them that the alarm is being secured, turn the alarm to “secure,” lock the building, and call the alarm desk at 3-2905 to verify that the alarm has been activated.

Office areas will be locked when unoccupied.



*A room dedicated to former post commanders.*

No items in the collection nor any tools are left unsecured at the close of a business day.

Windows have individual locking devices. Doors are locked from the inside with deadbolt locking device. Door hinge pins exposed to the exterior of the facility are of a design or modified to prevent easy removal. Door hinge mounting screws are not exposed to the exterior of the facility or, if they are, they are spot welded, covered, or filled with material in a way to prevent easy removal. Nails are not used to mount hinges. All first floor openings except doors are barred, grilled or covered with chain link material to preclude easy removal. All display glass is at least 1/4" safety glass or acrylic.

All entrances to museum buildings are lighted during hours of darkness. Some interior lighting is provided at night.

Intrusion Detection System signs are posted at doors. Periodic system checks of the Intrusion Detection System (IDS) are made and logged, with components and conduits visually inspected for signs of tampering and operational checks are made on sensors.

A key and lock custodian and alternate are appointed in writing by the commander. Padlocks are rotated at least once annually. A key box of at least 26 gauge steel permanently affixed to a wall, under constant surveillance or under lock and key during duty hours, and in a locked room during non-duty hours, is used to store the primary set of keys. Duplicate keys are stored in a separate locked container. Keys are not left unattended or unsecured at any time. Keys are inventoried at the end of each duty day with differences between on-hand keys and the key control register being reconciled. Padlocks and their keys are inventoried by serial number semi-annually. When a key is determined to be missing, the lock is replaced immediately. A key control register is maintained containing the signature of the person receiving the key, the date and hour of issuance, the serial number of the key, and the signature of the person issuing the key, the signature of the person receiving the returned key. Personally retained keys are inventoried on a "show" basis no less than monthly. Combinations to locks are recorded, sealed in an envelope and stored in a safe in the Emergency Operations Center. Keys are inventoried semi-annually. Combinations are changed upon the departure of any staff member knowing the combination or at least once annually.

When a theft or destruction of property is detected, employees will immediately notify military police at 3-2181 or 3-3000. Under no conditions will a staff member attempt to apprehend a suspect. Calmly observe the suspect so that a detailed description may be given to the Military police.

The Provost Marshal's Office is notified of any loss, theft, unlawful disposition or inventory shortage of historical property, appropriated or nonappropriated property, ammunition or weapons, as soon as it is discovered. The Provost Marshal's Office (PMO) prepares appropriate Serious Incident Reports. Report of survey procedures to report the loss will be undertaken in accordance with AR 735-11. The Center of Military History is required to assign a document number to Reports of Survey on historical property. Call DSN 325-2472 or commercial (202) 685-2472.

Immediately upon receipt of one or more weapons, they will be inventoried, catalogued and the serial number recorded. They will be rendered inoperable by removing the firing mechanisms and the parts will be stored in a separate, locked container. No historical weapon

## Key Control



*Rose Murray in 1965.*

## Weapons Accountability

may be permanently altered, such as by welding or cutting.

All museum weapons will be stored in compliance with the standards set forth in AR 190-11.

All museum weapons will be inventoried by serial number quarterly, by physical count weekly, and by a disinterested officer semi-annually, except for those weapons stored in banded containers which are inventoried annually. Banded containers are examined quarterly for tampering. Weapons inventories are entered on DA Form 2609. All inventories are kept on file one year.

All historic weapons will be reported under the Department of Defense Small Arms Serialization Program (DODSP) in accordance with Chapter 2, TM 38-214. Holdings will be reconciled annually with the DA Central Registry master file.

Weapons on display or in exhibit cases are secured to prevent their easy removal but inconspicuously.

No live ammunition is stored or exhibited.

## **Personnel Security**

Local file checks are made on all personnel assigned or attached to the museum. All personnel assigned or attached are honest, responsible and emotionally stable. Personnel who are granted unaccompanied access to arms storage areas, have undergone a check of the files of the police department in the area of the person's residence, PMO and the security office. The checks are made initially and every three years. Any person on whom derogatory information casts serious doubt as to their reliability or trustworthiness is denied access from weapons storage and from the historical collection. The names and duty position of personnel granted unaccompanied access to the museum's arms storage facility will be posted inside the arms room. Temporary personnel or contractor personnel work under the close supervision of the permanently assigned staff.

## **Disaster Plan**

See Appendix OO.

## **Policy of Insurance**

Because the U.S. Government is self-insuring, there is no need for the purchase of commercial insurance for liability or for loss of items on loan to the museum. Lenders or visitors claiming damages have access to the U.S. Army Claims Service.

## **Exhibits**

The military history of the southwest, with Fort Huachuca as a geographical focal point, will be interpreted in a sequential and thematic manner. Likewise, the history of U.S. Army intelligence will show the emergence of technology, doctrine, and the MI organization within the U.S. Army.

## **Tilden on Interpretation**

In *Interpreting Our Heritage*, Freeman Tilden lists a succession of first principles which have become the backbone of interpretative policies of museums all over the U.S. and Canada.

—“Any interpretation that does not somehow relate what is being displayed or described to something within the personality or experience of the visitor will be sterile.”

—“Information, as such, is not Interpretation. Interpretation is revelation based upon information. But they are entirely different things. However, all interpretation includes information.”

—“Interpretation is an art, which combines many arts, whether the materials presented are scientific, historical or architectural. Any art is in some degree teachable.”



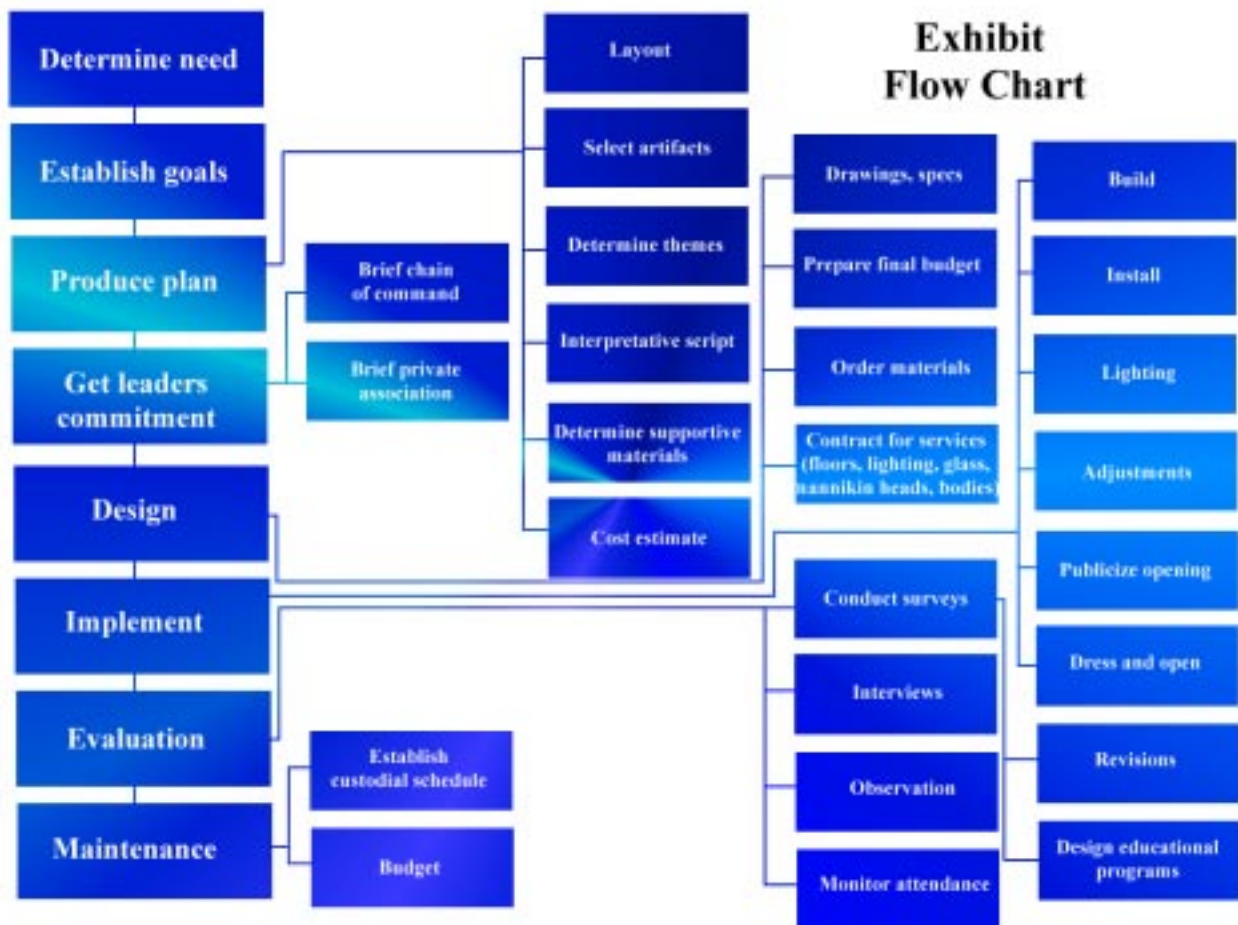


Figure 5. Exhibit Planning Flow Chart.

# U.S. Army in the American Southwest



## Fort Huachuca Museum Story Line

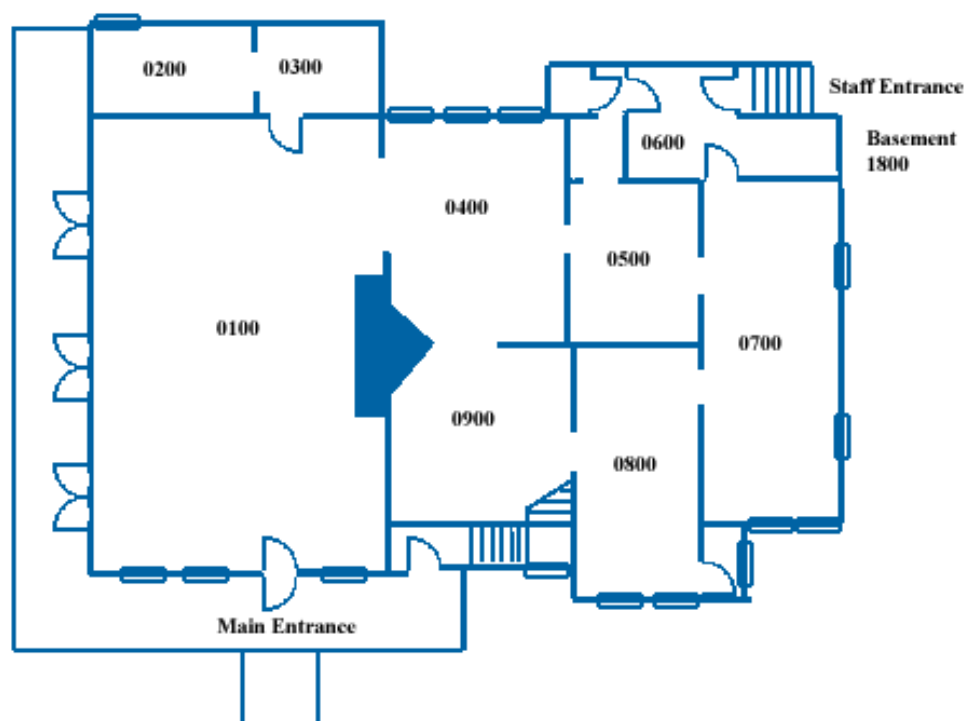
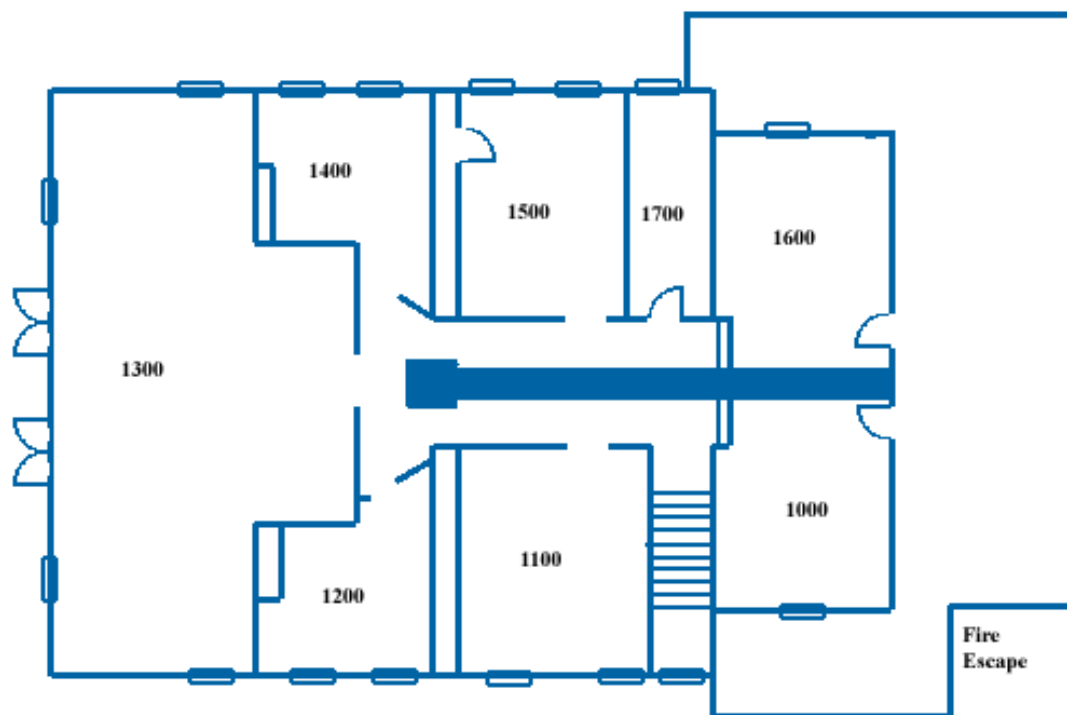
Figure 6. Fort Huachuca Museum Story Line.

# The Evolution of Military Intelligence in the U.S. Army



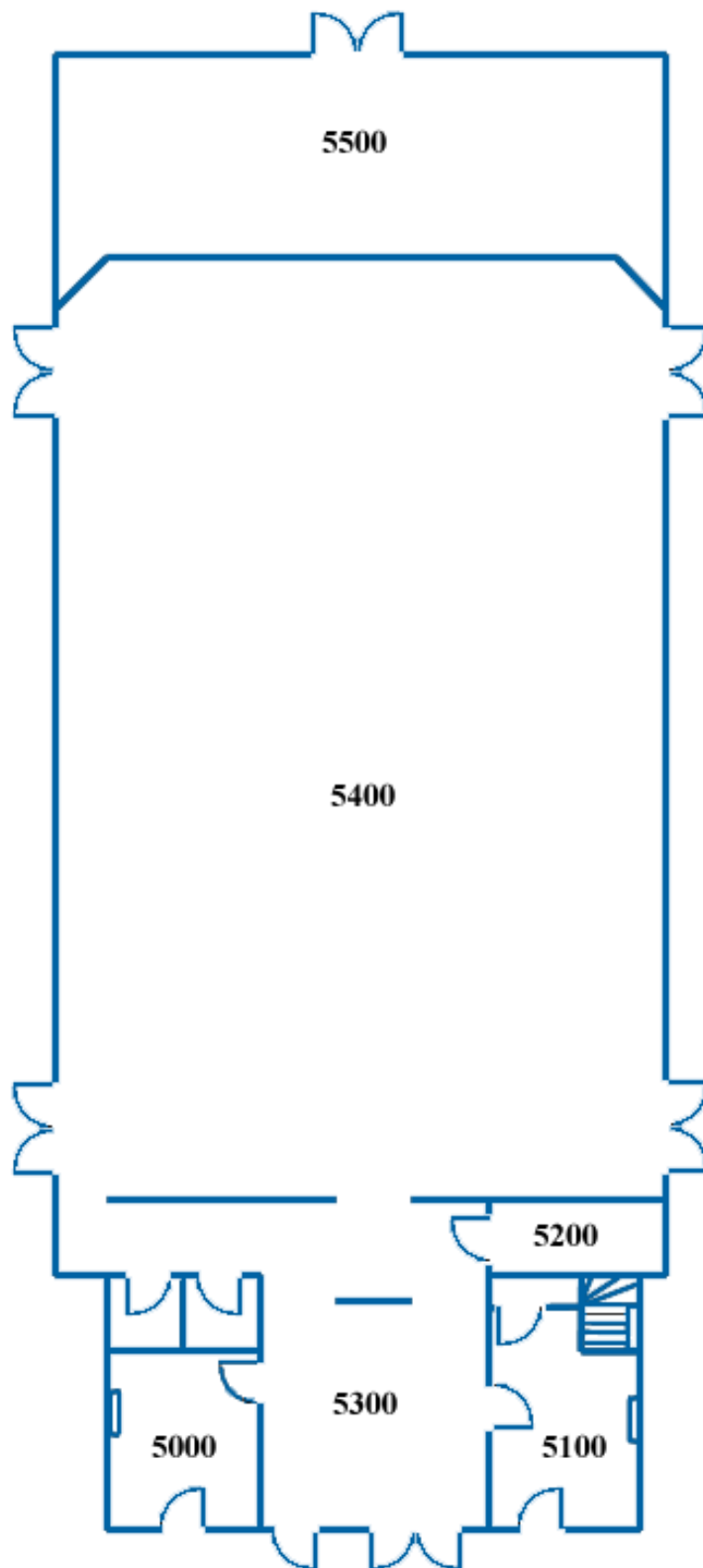
## U.S. Army Intelligence Museum Story Line

Figure 7. U.S. Army Intelligence Museum Story Line.



**Fort Huachuca Museum, Bldg. 41401 (6,206 sq. ft.)**

*Figure 8.*



**Museum Annex, Bldg. 41305 (5,679 sq. ft.)**

*Figure 9.*

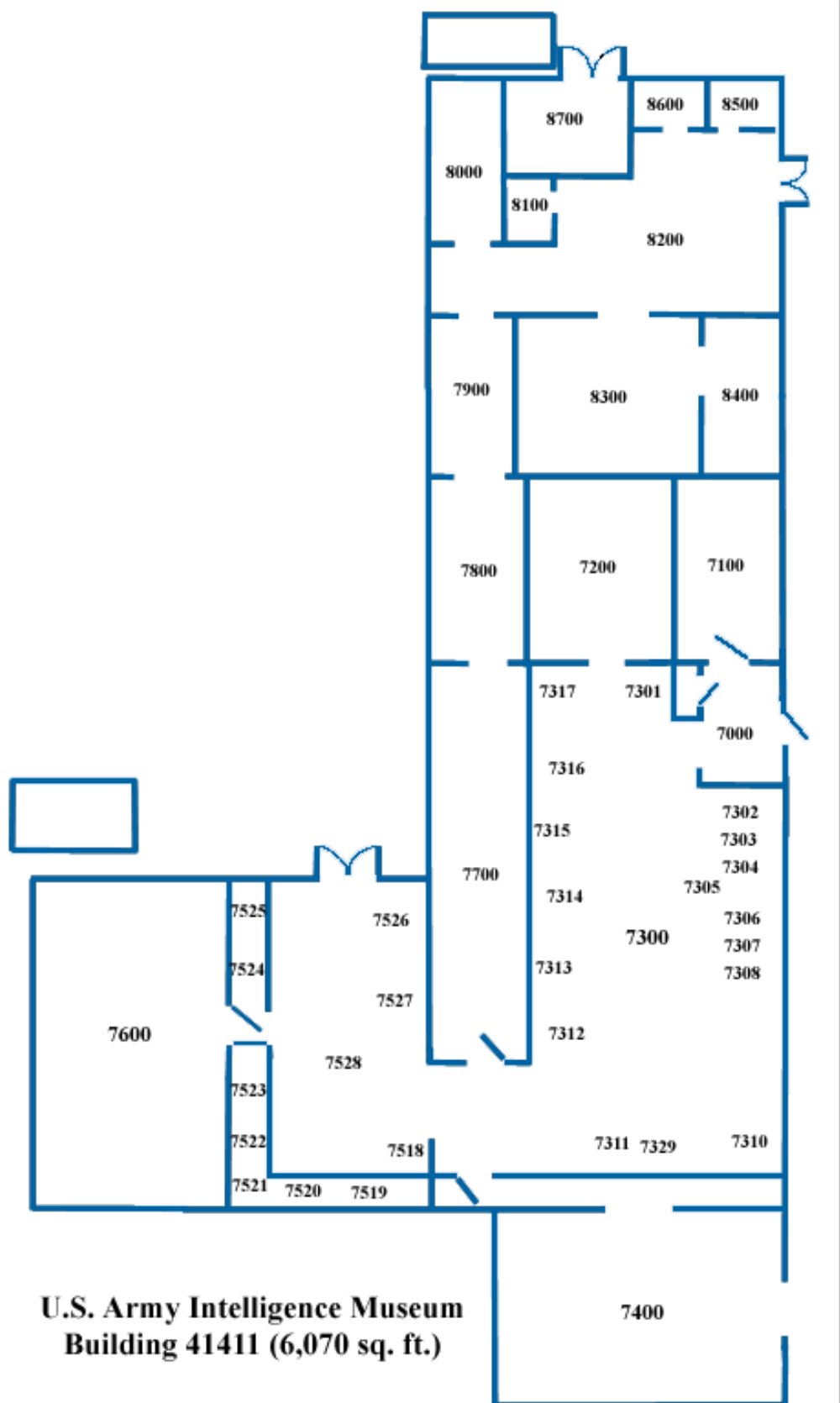


Figure 10.

—”Interpretation should aim to present a whole rather than a part, and must address itself to the whole man rather than any phase.”

—”Interpretation addressed to children (say, up to the age of twelve) should not be a dilution of the presentation to adults, but should follow a fundamentally different approach. To be at its best will require a separate program.”

Tilden also quotes Anatole France: “Do not try to satisfy your vanity by teaching a great many things. Awaken people’s curiosity. It is enough to open minds; do not overload them. Put there just a spark. If there is some good inflammable stuff, it will catch fire.”

Museum exhibit designers have borrowed the ideal of Chinese art. Rather than articulating at great length, they suggest. A Chinese poem communicates much more than is directly said.

## Story Line

The major theme that drives the Fort Huachuca Museum (FHM) is that of the U.S. Army on the Southwestern frontier, with special emphasis on the experiences of the soldier in the Apache campaigns and the saga of the Buffalo Soldiers, those black campaigners who called Fort Huachuca home. This story line is unique to the FHM, setting it apart from other history museums. It is realized that many people and many units served at the post, and that there are countless exciting chapters in the history of the American Army in the Southwest. But limited floor space and resources make it impossible to adequately address them all. So a policy has been adopted to focus on some major themes that have a broad appeal. They are:

### Prologue

The Prehistory of Southern Arizona  
The Spanish Military Experience, 1540-1846

The Beginning of the American Military Experience, 1846-64  
Kearny and the Army of the West, 1846  
The Dragoon Era  
Dragoon Weapons, Uniforms and Equipment  
Soldiers and Scientists in the Southwest  
Civil War Weapons, Uniforms and Equipment  
The Civil War in the Southwest  
Lifestyles

The Apache Campaigns, 1865-1899  
Fort Huachuca’s part in...  
Soldier’s life in...  
Weapons of...  
Uniforms and equipment of...  
George Crook  
Leonard Wood  
Gatewood  
Cornelius C. Smith  
Alexander Patch  
The Apache as a Warrior  
The Apache Scout

Transportation in the Apache Southwest  
Families’ Lifestyles at Huachuca

The U.S. Army Along the Mexican Border, 1900-1939  
Pershing  
Punitive Expedition



*Rose Murray alongside the Sierra Vista Christmas parade entry that she designed in 1975. It, like all of her entries, won the sweepstakes prize.*



- 10th Cavalry
- 25th Infantry
- WWI Seen From Fort Huachuca
- Twilight of the Horse Cavalry
- Life at Huachuca
- Weapons After the Turn of the Century
- Uniforms and Equipment After the Turn of the Century

#### Fort Huachuca's Role During World War II, 1940-47

- Training the 93d Division
- Training the 92d Division
- Life at Huachuca
- Weapons of WWII
- Uniforms and Equipment of WWII

#### The Modern Era, 1948-77

- Korean War at Huachuca
- Electronic Proving Ground
- Life at Huachuca
- Signals at Huachuca
- Intelligence School at Huachuca

The story line for the U.S. Army Intelligence museum follows chronologically the evolution of the art of military intelligence in the U.S. Army, beginning with the Revolutionary War during which George Washington repeatedly exhibited his awareness of the value of this military tool. From his vast spy networks, some run by him personally, to his deception operations before the battle of Yorktown, Washington was a practitioner of the doctrine "Intelligence is for Commanders." During the Mexican War, Colonel Ethan Allan Hitchcock used his Mexican Spy Company to good advantage. When the Civil War ushered in the age of modern warfare with its use of railroads and the telegraph, so too did intelligence appear to sabotage rail lines and intercept telegraph signals. A formal intelligence organization was formed in 1885 in the form of the Military Intelligence division of the Adjutant General's Office. It languished, however, almost disappearing entirely within the Army War College where it was eventually placed. It was not until Major Ralph Van Deman fought for a formal intelligence organization within the War Department that MID emerged during World War I as a valued staff section. The demands of 20th century warfare made intelligence an important partner on staffs at every echelon. U.S. Army intelligence burgeoned during World War II, but following the war was cut back to negligible levels. During the Vietnam War, it again made its impact felt, and following several key reorganizations, to include the establishment of a separate MI branch in 1965, it became a major partner in warfighting by the end of the century, as demonstrated in Operation DESERT SHIELD/STORM.

As the story line works its way forward in time, there are several collateral themes that must be examined at each point along the way. These are the importance of imagination to the intelligence professional, the evolution of technology to meet the needs of modern warfare, and the examples of leadership displayed by MI officers and men in every war since the American Revolution. It is also important to resurface the idea of "Intelligence is for Commanders," the cornerstone of today's doctrine.



*A mammoth kill exhibit by the front door was the work of Rose Murray.*



*Staff Sergeant Bernie Hooper and Jim Finley with a 1974 Christmas parade float. Hooper's truck is somewhere underneath the elephant with the carousel on its back.*



## Exhibit Plan

The exhibit plan is the logical outgrowth of the mission statement, collection policy and the story line. It provides an overall blueprint that guides the exhibit specialist in putting together detailed exhibit designs addressing organization, interpretation, production and available artifacts in the collection.

The idea that guides the FHM exhibit plan involves the interpretation of the role of the U.S. Army in the Southwest and the evolution of military intelligence in the U.S. Army. Because the three museum buildings are separated and because the gallery space is small and joined by narrow corridors, it is not realistic to attempt a traffic flow pattern that would guarantee movement from one concept to another or a chronological progression. Therefore, exhibits should be modular, that is, self-contained in content, not dependent upon other exhibits before or after for their understanding. This approach allows for expansion as new themes present themselves. (See Catalog)

## Design of Exhibits

When designing exhibits or galleries, a host of considerations must be orchestrated. Effective interpretation, educational objectives, orientation, pacing, space, diversity, circulation, security, lighting, conservation, maintenance, labels, audio-visual technique and evaluation must be built into the display. In this regard, the Fort Huachuca Museum will adopt as its guides *Communicating With the Museum Visitor: Guidelines for Planning*, *Royal Ontario Museum, 1976*, and *The Design of Educational Exhibits*, *Miles, R. S., et al, George Allen & Unwin, London, 1982*, both in the museum library.

Overall exhibit design is balanced, logical, and aesthetically pleasing. Design concept is appropriate to subject matter and setting. The language is clear, readable, and adequate for comprehension. Label copy covers a wide range of audience interest and sophistication. Reproductions used in displays will be noted in the museum's catalog and on labels to differentiate them from original items to avoid misrepresentation.

## Traveling Exhibits

The museum will pursue a program of constructing traveling exhibits which can be made available to other museums, fairs and public buildings. When appropriate exhibits from other institutions become available, they will be scheduled at the Fort Huachuca Museum and publicized.

## Changing Exhibits

Visible improvements in museum display and continual change always serve to elicit interest and enthusiasm, most notably among long-term residents who find there is always something more for them to see. In order to maintain a high level of interest throughout the local community and to constantly improve the facility, it is the policy of the museum to change and upgrade displays with no single display having a life of more than six years. At least one room in the museum is devoted to rotating exhibits with a goal of monthly exhibits.

## Design Criteria

The quality of objects on exhibit is good and the objects are in a stable condition. Temperature and humidity levels are within acceptable ranges in exhibit cases. Light levels in museum and exhibit areas will be within safe levels for protection of artifacts. Fluorescent lights are covered with ultraviolet filter tubes. Materials particularly sensitive to light damage are protected by ultraviolet filters or other appropriate shields.

Exhibit cases are built of quality materials avoiding hostile substances

and adhesives to minimize the entrance of dust and insects. Items are mounted so as to secure them to the exhibit firmly to prevent movement, damage, or theft. Inert materials are used to construct exhibit appliances or to prevent contact with hostile surfaces by a museum artifact. No mounts, supports, or exhibit techniques puncture, damage, or cause stress to objects being displayed.

Fire proof or flame retardants will be used in exhibits to the fullest extent possible. Final exhibit plans will be sent to the post fire marshal for examination and concurrence.

Exhibits are so designed as to prevent visitors from casually touching or handling the objects. The rarer or more unique items are on display only when exhibition provides the object greater protection than available in storage.

No original objects are on permanent display. Sensitive objects are exhibited no longer than 24 months. No original photographic images are displayed.

Objects are periodically examined “through the glass” for deterioration, and questionable activity is examined more closely if necessary. Exhibit cases are opened at least biannually to dust case and objects and clean glass interior. All objects are closely inspected biannually and examined for deterioration. Reports of such examination are kept on file.

Exhibit panels are in good condition and not faded, flaking, or otherwise damaged. Exhibits with “working” portions (i.e., tapes, electric maps, or mechanical devices) are in good working condition—not out of order. Mounted photographs and transparencies are in good condition and not faded or scratched.

The exhibits specialist will inspect each exhibit daily. Corrective actions for any signs of damage or significant deterioration will be initiated without delay. Other staff members making security checks or conducting other business in the exhibit galleries will note any discrepancies and report them to the exhibits specialist.

A supply of light bulbs of the proper wattage is available for replacement in exhibit cases and the exhibit rooms.

The curator or person in charge of the museum collection works with the staff to set standards and procedures for cleaning of exhibits. Only approved cleaning materials are used when cleaning exhibits. The curator makes sure the methods used to clean will not harm the contents of the exhibits. Exposed specimens on open exhibit panels are kept clean. Conventional dusting is not used to clean oil painting and gilded frames. Stabilized protective green patina on brass and bronze objects is not marred. Brass cannon are not polished routinely for cosmetic reasons. Original paint and finishes are preserved. Iron cannons are painted only when necessary to prevent corrosion. Wooden members of artillery pieces are painted only for protection.

Every exhibit and exhibit case interior will be cleaned at least once every six months. Maintenance should be scheduled to avoid interfering with museum visitors.

The exhibits specialist will maintain a file on every exhibit. These files will contain design specifications, drawings, paint and fabric samples, templates, photograph negatives, lists of artifacts used, maintenance notes, and a photograph of the completed exhibit. These files will provide useful information for future exhibits projects, and it will

## **Exhibit Fire Prevention**

## **Exhibit Security**

## **Exhibit Conservation**

## **Exhibit Maintenance**



*Finley and Maj. Gen. Jack Albright at the opening of a new exhibit in Room 13. This 1975 display marked the beginning of a complete new interpretive makeover for the museum.*

assist in recreating the exhibit if it is ever damaged.

## **Exhibit Evaluation**

Using tools like questionnaires (see Appendix D), interviews, and surveillance cameras, evaluate exhibits based upon viewer's response to both aesthetic and educational content.

## **Education**

William Butler Yeats extended an invitation in his poem "Municipal Gallery Revisited:"

...come to this hallowed place  
Where my friends' portraits hang and look thereon;  
Ireland's history in their lineaments trace;  
Think where man's glory most begins and ends,  
And say my glory was that I had such friends.

## **What Museums Are**

These lines embody what museums are about from the visitors' point of view. They are hallowed places, places for looking at the lineaments of the past, places for tracing history. And most importantly, they are places to think, to think where man's glory most begins and ends and then to discover that you too can have a connection with the glory of the men who preceded you. They can even be, as they were to Yeats, as familiar as friends.

The Commission on Museums for a New Century saw museums in the same light when they described them in their report:

"Museums offer rich encounters with reality, with the past, with what exists now and with what is possible. They stimulate curiosity, give pleasure, increase knowledge. Museums acquaint us with the unfamiliar, coaxing us beyond the safety of what we already know. And they impart a freshness to the familiar, disclosing miracles in what we have long taken for granted. Museums are gathering places, places of discovery, places to find quiet, to contemplate and to be inspired. They are out collective memory, our chronicle of human creativity, our window on the natural and physical world.

## **What Military Museums Are**

Military museums partake in all of the foregoing definitions and roles, but they have some important differences from the civilian museum. The most striking of these is the too pervasive misunderstanding of the role and character of Army museums by the very people charged with their governance. This misconception is inextricably linked with the function and usefulness of history itself. Both soldier and civilian would agree with Secretary of the Army John O. Marsh, Jr., who said, "An understanding of history sharpens judgement and broadens perspective. A knowledge of past campaigns and commanders provides vicarious experience otherwise unobtainable." But for many military men this is not enough. These are capable men of action who fight and train to fight in the defense of their nation. Tasks which are not perceived to contribute directly and measurably to that end cannot make claims upon their limited time and resources. They are soldiers who like to use the phrase "mission-essential." They are not unlike civilian management analysts who live by a code of administrative efficiency. The Army's museums are often misunderstood as being nice-to-have visitor centers, trophy rooms, or community relations activities that are not essential to the mission, instead of the educational institutions which they are.

## **The Usefulness of Studying History**

Soldiers want their history invested with a visible practicality that is immediate. They are not satisfied with knowing what happened but

they need to know why it happened and they need to know now. Their's is not armchair history to be pondered in wreaths of pipe tobacco. There is no time on a battlefield to leaf through the volumes of J.F.C. Fuller. They ask history to yield up its lessons clearly and smartly so that they may translate them into action. Italian philosopher Benedetto Croce is the man for their money.

In *History as the Story of Liberty*, Croce says history "is the act of comprehending and understanding induced by the requirements of practical life. These requirements cannot be satisfied by recourse to action unless first of all the phantoms and doubts and shadows by which one is beset have been dispelled through the statement and resolution of a problem—that is to say—by an act of thought." History, then, is historical judgment. For him there are practical requirements which underline every historical judgment. All history, no matter how remote in time, is called forth to satisfy present needs and, therefore, all history is "contemporary history."

At the core of Croce's philosophy is the assertion that every judgment we make in our lives is a historical judgment, and historical judgment and history are one and the same thing. Once we realize that our every judgment is dependent on history, then we come to see the study of history in a new light. It becomes the deepest and grandest of disciplines, one which subsumes all other disciplines. When studying aesthetics, logic, economics and ethics, we are evaluating concepts as historians and we are in fact studying history. When we adjust the sights on a rifle, we are making an historical judgment.

Is it worthwhile for soldiers to visit museums, to study history? If we believe with Croce that there is a direct and immediate link between historical knowledge and action, then we must answer that it is the most worthwhile, practical thing that they could study. It is more important than marksmanship, tactics and leadership which are simply parts of the larger idea we call history. It is the usefulness of history that forms the scaffolding upon which the U.S. Army historical programs are hung and the premises upon which the Army's museum system is built.

John Updike thinks that museums, like women, "suggest radiance, antiquity, mystery and duty." It is the word "duty" that is intriguing because for military museums the word evokes several different meanings. Army museums present a concept of duty to country. They also feel strongly their duty to the past, a duty that involves making the lessons of yesterday both accessible and trustworthy. And most importantly Army museums recognize their duty to the future, a role which is laden with all the freight of educational responsibility. Army policies state that "an Army museum is primarily for education." Duty requires that that mandate be pushed a little further. If military history is worth knowing, then Army museums must become the focal point for its study at an Army installation.

The Army museum is a logical choice to assume a leadership role in fostering the study of history within the Army. It has the resources. An Army historian can often be found lurking about the museum premises. Museum staffs are knowledgeable about the history of the Army and eager to share that knowledge. Libraries are often part of an Army museum and, at the least, recommended reading lists will be available. Often research and reference services are provided. And in some cases slides, photos and videotapes can be borrowed. Museums have rooms which can be used for quiet contemplation or for small gatherings and discussions. They offer settings which are comfortable, infor-



*A girlish Barbara Tuttle shows a distinguished visitor some photographic scenes from Huachuca's past in this 1975 photo.*

## Educational Policy



*Lieutenant Frank Finneran, museum officer in early 1973, and Bruno Rolak, museum director from 1969 to 1972, pose with a plaque.*



*Bernie Hooper puts the finishing touches on a Room 13 exhibit in 1975.*



*Arizona governor Castro, Mrs. Grombacher, and Mrs. Castro get a tour from Finley.*

mal and collaborative rather than the competitive atmosphere of classrooms. Historical membership societies are part of Army museums and they provide a chance to associate with people who have the same interests. The societies will often have funding available for such things as awards for historical writing contests and for publications on military history. Now Army museums are equipped with computers that can enable students to make nationwide information searches and locate a vast amount of information relative to the study of military history.

In recent years commissions and study groups have deplored the state of education in America in such reports as *A Nation at Risk* and *Educating Americans for the 20th Century*. Their reports have shown the way for museums to assume greater and more positive roles in education. Because they educate informally, museums have the ability to attract those growing numbers of adults who are voluntarily seeking to know more about themselves.

The first stage in the museum's educational mission is to collect things, three-dimensional relics of a bygone era. It is not enough to have replicas of things and achieve verisimilitude. It is necessary to have the actual representative objects of our material culture and create an aura of authenticity so that the viewer can plug into the past. If the encounter with the past is to be first hand, the artifact must occupy the central place in the museum's scheme of things. It is this allegiance to actual relics that differentiates the museum from the visitors' center and the curator/designer/educator from the window dresser.

The educational purpose of the pure artifact is to enable scholars to examine the material evidence of the past so that they may test hypotheses and construct historical inference chains. Admittedly this is a remote function but a useful one to scholars.

The larger educational content of the artifact comes into being when the curator/designer/educator places it into a context which prompts the spectator to know and feel the past. It is when an artifact is made to speak over decades to large numbers of learners that the museum is fulfilling its primary role and making its broadest social impact.

Army museums are not storehouses of moth-eaten tunics carted in by curious descendants, not the final resting place for rusting accouterments that have melted up out of the desert floor to catch the eye of a covetous collector. An Army museum is not a waxed and windexed gallery from the walls of which dead heroes stare down. It is not a bewildering succession of military memorabilia nor a woolly record of uniform changes.

An Army museum is General Nelson Miles leading a discussion with Department of Arizona officers in front of a Fort Huachuca fireplace on how the Army can get its hands on a guerilla leader who is as canny as Mao De Dung or HO Chi Minh. It is a young officer and his wife sharing living quarters so congested with other officer families that they have to walk on the parade field to have a fight. It is Bessie Smith singing "Empty Bed Blues" on an NCO Club gramophone. It is Lena Horne singing "Stormy Weather" from the back of a theater to black soldiers made to sit there while the German prisoners whom they are guarding are seated down front. It is a Spartan barracks room in which millions of Americans have awakened since World War II. An Army museum is a record of human activity and the manifestation of the history of ideas and values. It is a place where history vibrates in the soul of the staff and the visitor.

As a minimum, the Fort Huachuca Museums will endeavor to provide the community with historical reference and research service, el-

## Reference and Research Services

ementary and intermediate educational programs, a reference library, pertinent publications, training programs for museum professionals, identification services, study collections and participation in community organizations and events.

All valid requests for information will be honored. If the information sought is not available at the Fort Huachuca Museums, efforts will be made to refer the requestor to the proper source. Copies of documents and photos will be sent when they are available. Presently there is no charge for these services. If the quantity of requests becomes more than staff can reasonably support, consideration can be given to contracting the request to the museum societies and they will charge accordingly.

The museum presently conducts two educational programs: Guided tours performed by trained personnel from the Public Affairs Office, and a "Teachers' Guide for Studying History at Fort Huachuca." Evaluation of the response to these programs will be important in developing new programs.

The Fort Huachuca Museums archives are discussed on page 33. They are open to serious researchers, but only when there is a staff member available to provide escort duty.

The museum has published a booklet on *Old Post*; a book—*Fort Huachuca: The Story of a Frontier Post*, Cornelius C. Smith; a pamphlet—*A Teachers Guide to Studying History at Fort Huachuca*; and an *Illustrated Catalog*. Some of these are printed at government expense and distributed free; others are funded by private associations and sold. The publications program tries to make available historic information on Fort Huachuca and relevant military history.

The museum has participated in museology training offered by Cochise College. It will continue to seek opportunities to use its resources and talent to assist in the training of museum personnel.

See Lesson Plans at Appendix PP.

The curator will assist anyone bringing in an object in identifying and authenticating that object free of charge. No appraisals will be given, however, and the items may not be left in the museum. Examination services are by appointment.

Visitors can examine any object in the museum's collection by appointment and in the presence of the curator.

A file of ideas for educational programs is at Appendix QQ.

## **Educational Programs**

## **Archives**

## **Publications**

## **Museology Training Programs**

## **Military Training Programs**

## **Identification Services**

## **Study Collection**

## **Idea File**



*A plaster casting of the Buffalo Soldier monument sculpted by museum artist Rose Murray from 1973 to 1977.*



*A scale model of the Museum Annex.*



*A veteran Buffalo Soldier speaks at the 3 March 1977 dedication of the Buffalo Soldier statue.*



*Kachinas, kachinas, kachinas. One of several kachina doll displays.*



*A model for the Museum Annex renovation that took place from 1980-1983.*



*A Rose Murray exhibit dating from 1973 when burlap was the rage.*





*An Indian Wars uniform display built with Syma Structure purchased with Bicentennial funds.*



*Karl Wolff paints the backdrop for the World War II range display.*



*Russ Williams and Karl Wolff build a completely redesigned Room 1 display.*



*Ladies from the Wives Club donate a quilt to outgoing museum director Bruno Rolak, kneeling, and Jim Finley, the new director in 1973.*



*Finley and Wolff go over plans for a "Twilight of the Horse Cavalry" display.*



*Tim Phillips, the museum's exhibit specialist since 1982, finishes some custom exhibit cases.*